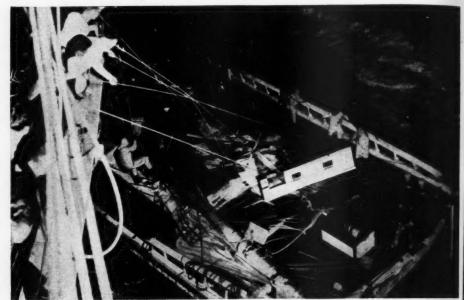
Photography 25c





Official U. S. Navy Photo

RESCUE AT SEA!

Night...pounding seas...a galebattered schooner...FLASH! And there's another photo for Navy files or the nation's press.

For recording what happens, when it happens, is one of photography's big tasks today . . . since photographs tell the story fast, put it simply and concisely, in a form that everyone can understand.

This task has been given

greater scope...is being done better, more easily, under conditions considered "impossible" in the last war. And it's partly because of a development pioneered by General Electric...the G-E MAZDA Photoflash lamp.

In thus serving the Navy, as well as the Army, the Marines and the press, G-E

> MAZDA Photoflash lamps are proud to share in the wartime work of photography.

MAZDA Research leads the way

What the G-E mark will always mean to you on a flash bulb

- MAZDA Research . . . with all its constant improvements of light output and flash bulb performance.
- Sixty years of lump-making experience that help assure you
 dependable uniformity.
- 3. More light at less cost. While MAZDA Research has been finding new ways to give you more light for better pictures, G-E prices have been repeatedly reduced.

cro mis app Fill in july Sup

And grad good For

Sup



Across the Chalk Line

WHILE he concentrated on direction, the little boy's hand seems to have crossed the chalk line. Well, we all make mistakes. That's why so many photographers appreciate Agfa Ansco Superpan Supreme Film. Its emulsion minimizes many errors in judging lens apertures and shutter speeds.

Superpan Supreme is a wonderfully fast film... grand for both day and night shots. And its fine grain and moderately brilliant gradation combine to give you especially good prints.

nts of

e you

been

For all-round photography, you'll find Superpan Supreme the tops. Your dealer

carries it in rolls, film packs, and 35mm. cartridges. Try it for your very next picture!

Agfa Ansco, Binghamton, New York.

Agfa Ansco

SUPERPAN SUPREME FILM

MADE IN U.S.A.

100 Years of Service to American Photography

FOR EVERY-ONE TAKING PICTURES

Minican hotography

MINIATURE CAMERA MONTHLY

EDITED BY WILL LANE, A. R. P. S.

ASSOCIATE EDITOR, FRED KNOOP

TABLE OF CONTENTS ARTICLES Get Speed With Your Camera 24 It's in the Bag, a Traveler's Darkroom 32 India's Millions 34 Non-Coms Shoot Dramatic Action 65 Minicam's Cover Contest Entry Blank 94 DEPARTMENTS Camera Club News 87 Contest Calendar 98 Inside Hollywood More Fact than Fancy...... 77 Movies Photographers Should See 72 Out of the Lab 74 Salons 97 Superpan Panning 91 CINECAM

Titles Set the Stage 42



Scope

Sirs:

I like "MINICAM's" nonpartisanship in the many amusing controversies in the fields of photography. Photography would be a very uninteresting thing if I were to build a fence around any one little clique of ideals, and then smugly say to myself. "Eureka!"

Those who do not expose as I do, use the make of camera I have, use the formulas I do, and turn out the finished type of product I do are not worthy of consideration. (Like hell!)

I would not enjoy the beauty of an orchid if everything that grew sported such a blossom. I could not marvel at the twisted, mis-shapen beauty of a gnarled aged tree if the forests were full of them. I love photography because it gives me room to stretch my imagination or to be coldly practical as the moment may dictate.

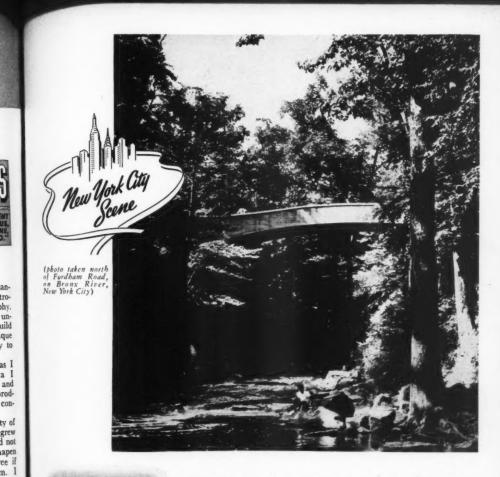
I have done one assignment for M.G.M. and am figuring on eventually devoting my entire time to the still and 16mm. fields.

Keep up the good work and I shall always be an ardent booster. I recommend Minicam to amsteurs seeking to widen their knowledge.

J. COURTLAND LYTTON. Oakland, Calif.

Until someone originates a better phrase we'll string along with Reader Lytton on his terse definition of photography's scope.—ED.

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.). PUBLISHED AT 22 K. 12th ST. CINCIMINATI, O. MANAGING EDITOR, WILL LAME, A. R. P. S. BUSINESS MANAGER, A. J. MATHEM, EDITORIAL ASSOCIATES: HERRY CLAY GIPGON, PRED EXGOON, MAZIORE PISHERIN. TECHNICAL EDITOR, MONTHLY BY THE AUTOMOBILE DIESTS PUBLISHING CORP. FAREY SUBSCRIPTION, 32.36 IN U. S. A. 25.36 IN U. S. A. CANADA AND COUNTRIES IN PAR-AMERICAN POSTAL UNION, 31.00. ELSEWHERE, 31.56. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: STREET, CHURCH CORP. CONTRIBUTED AND COUNTRIES IN PAR-AMERICAN POSTAL UNION, 31.00. ELSEWHERE, 31.56. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: STREET, CHURCH COPIES, 25c. MONTHLY DESCRIPTION, 30.50 IN U. S. EASTERN ADVERTISING OFFICE: STREET, CONTRIBUTED AS SECURE ALLOWED AND CONTRIBUTED AS SECURE AND CO



trohy. unuild que y to as I a I and rodconty of grew i not apen

gives

ation

s the

at for

evenme to

and I

ooster.

amaknowl-

ron.

g with

No. 11



"When I located this rural setting in your city of steel I was thankful I owned a Master," writes this photographer. "A normal reading from the camera position on this sunny day would have given me too many solid shadow areas, and it was mighty inconvenient to get close up readings. So I simply set my exposure dial at the 'C' position for my camera settings. This gave me some shadow detail, without seriously overexposing the important highlight areas. In other words, with my Master's exposure dial I can always get the results I want without a lot of confusion and inconvenience." Weston Electrical Instrument Corporation, 649 Frelinghuysen Avenue, Newark, New Jersey.

sto posure meters

PLANO

Adjustable Roll Film

DEVELOPING TANK

(Non-Breakable)



MAKES DEVELOPING AS SIMPLE AS A B C!

Film is wound on adjustable spool in dark room—placed in tank—cover is put on and balance of job is then carried on in daylight.

The Plano Tank will accommodate all sizes from 35mm. and Bantam to 616 rolls. It uses a very economical amount of solution. Made from Thermoplastic material, chemical resistant. Supplied with agitator.

\$3.75

MAIL ORDERS FILLED

Willoughbys

World's Largest Camera Store Built on Square Dealing

110 West 32nd St., New York, N. Y. ESTABLISHED 1878

Solo Dancer

Sirs:

Inspired by your recent articles on ballet and action in MINICAM by Rittase, Barbara Morgan, and others, I took advantage of an opportunity to photograph members of Ballet Russe de Monte Carlo. The photograph of Sonja Wojcikovska, solo dancer in "Petroushka" and other Ballet Russe offerings, is one of a number I obtained at that time. Mlle. Wojcikovska, who has been dancing since the age of six, did not seem to be bothered by the warm June sun or



strenuous exercises I had her do for the sake of getting photographs. This shot was made at a distance of fifteen feet with a Speed Graphic. A Tessar f4.5 lens was stopped to f16. Exposure on Super-Panchro Press film was 1/600th of a second.

EDWARD GRUBER.

New York City, N. Y.

Market For Outdoor Shots

Sirs:

Will you be good enough to inform your readers that we are interested in action shols covering all phases of fishing and hunting; also decorative outdoor shots which may be used as backgrounds: photos of cloud formations, water, foliage indicating seasons of the year, etc.

HERMAN KESSLER, Art Director

Field & Stream 515 Madison Avenue New York City

East of Suez

Sirs:

Here's a joint suggestion from the members of our club (The Photographic Society of India). They feel it would be a good thing if you would analyze and criticize at length at least one salon print every month.



"Hill Girls" by H. A. Kharas

I am sending you a selection of pictures from members of our club. We all admire the attractive get-up and the fresh way in which the articles in Minicam are written.

H. A. KHARAS, Bombay, India. Jt. Hon. Secretary.

 Readers will be interested to know that the club has a Kiplingesque slogan, "Largest Photographic Society East of Suez".—ED.

British Persistance

Sire .

The publication of *Photography* has been suspended. This would not have prevented us from finding the documents referred to in your letter had our building not been destroyed by enemy action on the tenth of May, 1941, when all our documents were lost. We are even unable to turn up the copy of September, 1938, as no copy of *Photography* is in existence, but if you would give me further particulars, I will get in touch with the writer of the article, if it is possible to trace it.

I am sorry that under the circumstances this is the best I can do for you.

F. A. MARTEAU.

World's Press News Publishing Co., Ltd. London, England.

Get that PICTURE! with a CONTAX III

OR

Super Ikonta BX





hic.

your

also

ed M

year,

When you have to shoot at a moment's notice . . . When the light is poor and you can't use a flash . . . When you have to stop fast action . . . When you can't bother to fuss with cumbersome controls . . . Then is when you'll congratulate yourself on owning a Contax III or Super Ikonta BX!

With their speedy Zeiss lenses, these famous cameras have the optical range that can cope with the toughest conditions. Their combined range-and-view finders (with single eyepiece) make critically accurate focusing quick and easy. And you'll never have to tote along a meter, for it's built into the camera.

See Contax III and Super Ikonta BX at your dealer's.

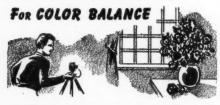
Write for Literature

CARL ZEISS, Inc., Dept. C-32-7, 485 Fifth Ave., New York
728 So. Hill St., Los Angeles

USE DU PONT SUPERIOR FILM



SUPERIOR -1. An extremely fine-grained, panchromatic film of moderate speed and with color response that is well corrected for daylight. Excellent for use out-of-doors or wherever you contemplate making big enlargements.



SUPERIOR-2. Has twice the speed of Superior-1. May be used outdoors to overcome the limitations imposed by a slow lens, or indoors for portraits with controlled lighting. The color balance is adjusted ideally for flesh tones.



SUPERIOR-3. An exceedingly fast film for subjects in rapid motion, for pictures at night and for interior scenes with very poor lighting. The color sensitivity makes very efficient use of mazda light sources.

All three films are supplied in 18 and 36 exposure magazines and on 36 exposure spools—also in refills and bulk lengths.

E. I. Du Pont DE NEMOURS & COMPANY
INCORPORATED
PHOTO PRODUCTS DEPARTMENT
WILMINGTON

Praise From Caesar

Sirs:

I thoroughly enjoyed reading the article "Meet the Model" by William Mortensen, I would be very happy to receive the first installments which I missed, and any ensuing ones.

Mr. Mortensen's suggestion regarding the approach to the model is particularly good psychology, especially in dealing with girls that are super attractive and because of this, very sensitive. The approach should be diplomatic and personal as Mr. Mortensen suggests in his article.

HARRY CONOVER.

New York City.

Eye Opener

Sirs:

I have just finished reading "I Beg to Differ", in MINICAM. This is the first article that I have read which really opened my eyes. I have been trying to take pictures for years that would match those salon winners instead of getting out and seeing just what I could do by myself. I have tried to make pictures out of things which I myself didn't think were worth photographing. Now I will try taking those that I think and feel express the thing or person I am going to photograph.

As far as getting an audience of non-photographers and in all walks of life, I know of no better place than in the army. We've got them all . . . and I will try to take advantage of this.

PAUL R. WHEELER.

Sgt. U. S. Army Air Forces 367th Tech. Sch. Sq. (Sp.) Scott Field, Illinois.

MINICAM will carry a series of articles by Ralph Steiner. His review of "Road To Victory" is on page 18 of this issue.



"THAT MUST BE THE DARKROOM."

Practice Does It!

Sirs:

"The Last Mile." Will somebody please tell me how to get that last foot of a five foot strip of 35mm. film in the developer tank spool? The first few feet slide in until my smile threatens to reach around and meet in the back of my head; then the going gets a little tough, and I begin to get sooo careful, sooooooo gentle. Then bang! It's ge-schtuck, and I push, and sweat, and rave, and sometimes I wish I could give the whole business back to Daguerre.

Now don't write me a nice Pollyanna letter and say that you must use care; that it is a delicate operation requiring preciseness and finesse, and that getting mad does absolutely no good whatsoever. Who the hell gets mad!!! Just tell me how to do it.

PAUL GOULD.

New York, N. Y.

ild

ng elf.

to-

am ho-

got

R.

Loading a film tank really is a simple process after you get on to it. First of all, the reel

should be dry.

Second, if the reel is of the adjustable type, it should be properly set. In loading, avoid pressure that would compress the size of the reel and contract the film space.

Third, before starting to load the reel, it is a good idea to bend back about one-sixteenth of an inch of the film. Make sure that there are no sharp edges, as this front end of the film is the most likely to stick due to rough or jagged points. A scissors may be used to bevel off the corners.

Fourth, when inserting the film into the groove bend it so that the emulsion side forms a slightly convex surface.

Fifth, and best way of all to learn, practice in the light with a used film.—ED.

Pet Peeves

Sirs:

Why don't you run a short article exposing the "itsy-bitsy" school of photographic writing—the newspaper photo-experts who have developed a palsy-walsy lingo in discussing

GEMLITE POCKET MAGAZINE VIEWER

This is the ultimate in carry-withyou viewers. Never before have so
much versatility and value been
placed into a viewing device. When
set, the magnifying unit permits approximately a three-diameter enlargement. If you want to carry your
Kodachromes with you, the receptacle has space for 14 of them. Superbly constructed, the Gemlite Pocket
Magazine Viewer may be easily and
safely carried in the pocket or purse.

Our Complete with bulb and batteries,

At your dealer, or order direct

AMERICAN BOLÉX CO., INC. 155 E. 44th St. New York, N. Y.

Western Representative: Frank A. Emmet Co., 2707 W. Pico St., Los Angeles, Calif.



(1) A color-corrected, battery illuminated



(2) Magnifies 45mm Kodachromes or black-and-white in 2" x 2" slide mounts.



(3) Has a magazine which holds 14 Kodachromes safely and dust-

THE INQUIRING PHOTOGRAPHER

Why have You Switched to KIN-O-LUX Movie Films?



Because I get the same fine quality results as I used to with another film costing much more.

I like the way you "get" a picture with its speed and remarkable latitude.

When I saw so many experienced and accomplished cinematographers using KIN-O-LUX I said "Who am I to buck the trend?"

When I saw the projection quality of my first roll of KIN-O-LUX I knew I'd found just the film I was looking for.

FOR YOUR VERY NEXT ROLL OF FILM TRY

KIN-O-LUX

FOUR DIFFERENT, DISTINCTIVE
FILMS WILL SERVE YOUR EVERY
PURPOSE!

1.

Outdoor

Weston 8; Scheiner 18° \$3.20-100 ft.

2.

Outdoor
Weston 12; Scheiner 20°
\$3.75-100 ft.

3.

Indoor - Outdoor Weston 50; Tung. 40 Scheiner 26°; Tung. 24

Scheiner 26'; Tung. \$6.00-100 ft.

3. GOLD SEAL INDOOR Only



Weston 100; Scheiner 29°
(No Outdoor Ratings)
\$6.40-100 ft.

KIN-O-LUX . 105 W. 40 ST. . NEW YORK

photo problems like, "Just amble over to the enlarger, pick yourself a snozzy hunk of printing paper, and presto! You'll turn out as nifty a scenic masterpiece as ever peeked from your Aunt Patootie's mantelpiece."

ARTHUR BRACKMAN.

Free-Lance Photographers Guild New York City.

You write it. We'll print it. Typewriter photo-experts are one of our pet peeves, too .- ED.

Victory Montage



Sirs:

To depict the contribution of education and religion in the war effort I made this montage. The "V" was penciled on a sheet of paper and the black area filled in with india ink. Then the photos were pasted in position and the whole composition rephotographed.

The photographs are: top, President ThompLos

Au

son of the University of Saskatchewan; left, Dr. Inkster, D.D., St. Andrews Church; right Rabbi Swartz, Leader of Jewish Community.

PERCY S. SHORE.

Saskatoon, Sask., Canada.



"Who borrowed that book on trick photograph from the U.S.O. library?"

Schools of Photography

Sirs:

of

6.

ar

his

he

pa-

ack

rith

hen

rere

tion

re-

to-

top, ompleft, right

y. RE.

otography

I have graduated from high school and would like to go into photography. May I have the names of approved photography schools that take beginners?

Outside of amateur work with a candid camera I have had no experience so I could not hope to qualify in a more advanced school.

I hope to get into commercial photography—not just small town portrait studios. Perhaps you could give me some idea of what preparation I could make to get into commercial photography. How many years of school and experience is necessary to get into advertising or on a magazine staff?

MARIBEL GURTEL.

Sioux Falls, S. Dak.

May we suggest:

Academy of Photography 115 East 23rd Street, New York City

American School of Photography 1315 S. Michigan Ave. Chicago, Illinois

Art Center School 2544 W. Seventh St. Los Angeles, Calif.

Aurora School of Photography and Photo-Engraving Aurora, Missouri Clarence H. White School of Photography 460 West 144th Street, New York City

Cleveland School of Photography 264 Hanna Building Cleveland, Ohio

New York Institute of Photography 10 West 33rd Street, New York City

Rabinovitch School and Workshop of Art Photography 40 West 56th Street, New York City

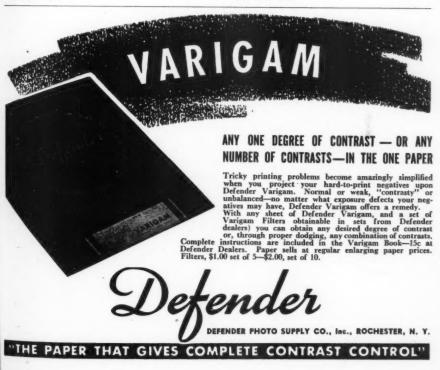
Ray Schools 116 S. Michigan Blvd. Chicago, Illinois

School of Design, in Chicago 247-257 East Ontario Street Chicago, Illinois

School of Modern Photography 136 East 57th St., New York City

School of the Art Institute of Chicago Chicago, Ill.

Advertising photographers and magazine staff photographers are picked for the results they get, not the number of years of schooling they have had.—ED.



SHOOTING THE COVER

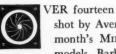


BARBARA AND JOHN saluting the flag was a good idea, but a bit on the trite side, and it did not have the spiritual quality that Avery Slack wanted in his picture.



AVERY SLACK WAS behind the camera, Barbara and Maggie were ready to pose, all the lights were in place. The dog's owner stepped back out of the picture, and Maggie lost interest.

"Spirit of Young America"



VER fourteen kodachromes were shot by Avery Slack to get this month's MINICAM cover. The models, Barbara and John are

brother and sister. Slack shot Barbara and Maggie the dog, alone, and John and Maggie, and Barbara and John, but he felt that the picture of the three together depicted the spirit of young America today -Young America pausing at play to think of freedom, of liberty, of older brothers fighting at the front.

Avery Slack is convinced that no two subjects should be lighted in the same manner. He often goes against all rules, making up his own, to achieve a picture which projects the personality of his subject. He uses subdued natural colors, blended so that no color will detract from the message of his picture. He works to bring out the softer shades rather than the un-natural brilliant reds and greens. The models were made-up with panchromatic make-up, with dry rouge blended into the cheeks as a last step. END



THE LIGHTING for Slack's cover. There was a 1000 watt light in a reflector behind the camera. Silhouette at left is the photographer, squeaking a rubber pig for Maggie's benefit.



BARBARA AND MAGGIE were all set, interested and in the right pose. John stepped in, and this month's Kodachrome cover was shot.

W THE CAMERA YOU AREN'T USING the other fellow enjoy photography

DISPOSE OF ENLARGERS. METERS AND VALUABLE GADGETS YOU NO LONGER USE

• Every camera fan, worthy of the name, has a cupboard of camera accessories that are "bought, paid for and unused". Today, with shortages in almost every kind of photographic accessory it is patriotic to sell unused possessions.

Last month, on pages 12, 13 of MINICAM PHOTOGRAPHY WE published the results secured by one advertiser on one small classified ad. He received 19 answers in two weeks. 27 answers in five weeks. And he sold the equipment advertised in this one small classified ad within 24 hours after his advertisement was published!

You can do the same with the unused photo equipment that you possess. Our net paid circulation is 70,329 A.B.C. Rates are only 10 cents the word. Put a fair price on your unused equipment, and advertise it for sale, NOW.

THESE UNSOLICITED LETTERS TELL WHAT RESULTS CLASSIFIED ADVER-FROM THE TISERS SECURE 70,329 NET PAID CIRCULATION MINICAM PHOTOGRAPHY

nera.

king

terested

and this

YOU CAN RESULTS LIKE THIS

CIRCULATION 70,239 net paid

My classified ad in the past two issues averaged 70 replies per insertion. Mr. Jordan, 136 Brighton Street, Boston, Mass.

To date, I have received as many replies as from publications that have a circulation 10 TIMES yours, M. Cicerone, 863 First Avenue, New York

My classified ad in your April issue brought answers from Brooklyn, St. Paul and Texas. I sold my camera within one week after the ad appeared at the price named. Ralph Hunter, Box 206, Cam Point, III.

CLASSIFIED ADS ARE ONLY 10 CENTS A WORD

MINICAM PHOTOGRAPHY 22 East 12th Street, Cincinnati, Ohio

Gentlemen:

Insert-my enclosed advertisement in the next issue for which I enclose ten cents for each word in my advertisement. CITY..... STATE.... NAME.



BY DON D. NIBBELINK

THE GREEKS HAD TWO words for it—Dynamic Symmetry. And that is a fancy name for this method of getting better picture composition. The gadget which will help you locate the points of interest and build the picture around them can be made from old film or a sheet of celluloid.

An assortment of sizes, such as 4x5, 5x7, 8x10, 11x14 and 14x17 (this latter size only if "whoppers" are entered in the salons) will take care of most of the enlargement sizes. Old sheets of discarded cut film can very well be used for the smaller sizes. The image may be easily removed by immersing the film in any one of the recomended film reducers, such as Farmer's, or an overnight immersion in a strong solution of ordinary household chlorox should do the trick.

Center of Interest

The procedure for locating the interest points on the dry celluloid or film sheets is the same regardless of the size of the sheet, so the following recommendations hold true in all cases. Using a ruler and a pencil, make light construction marks on the celluloid. Step 1 — Draw diagonals across the rectangle from each of the two opposite corners. See page 17.

Step 2—Using these diagona's as base lines, construct a perpendicular to each of the opposite corners of the celluloid. Step 3—The four main interest points within the picture area have now been located. Step 4—The intersection points are then drawn in permanently as circles with india

ink and the construction lines erased.

These points can also be made by deeply scratching the surface of the celluloid sheet with a nail or some other sharp instrument and then filling in the scratched lines with a solution of ordinary darkroom opaque. Any excess opaque can be easily removed from the celluloid surface when dry by wiping with a damp cloth—the marking remaining embedded in the etched grooves.

The composition guides can now be put to practical use. When determining the size and cropping of the print, as well as the various enlarger adjustments, insert in the paper easel one of the prepared celluloids the same size as that of the intended print. The four points will serve as a rough guide in the proper placement of interest centers within the print. For example, in a "three-quarters" portrait, it is a good idea to place the face at one of the top points and a subordinate center of interest, such as the hands, as near as possible to either of the lower two points.

The guide works equally well with landscapes. A tree on the horizon may be properly located by one of the upper points, and a figure in the foreground by one of the lower points. Its use with any other type of subject matter is helpful, regardless of whether the picture is a horizontal or vertical.

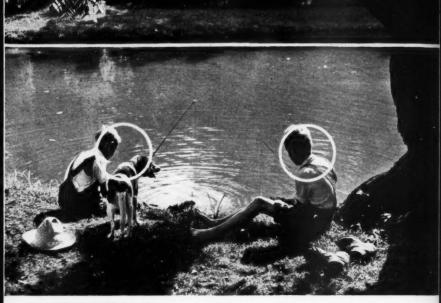
(Page 84, please)

THE RIGHT HORIZON line gives speed and lift to this action sailing shot. It was correctly placed on the one-third mark.

PICTURE COMPOSITION

Lets Its Hair Down





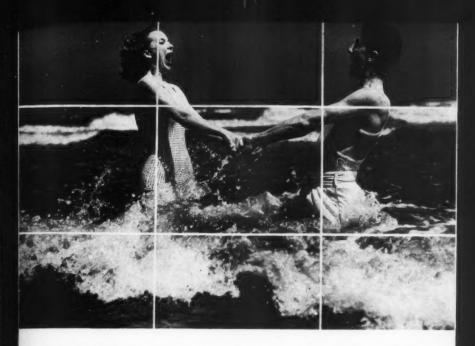
"SUMMER VACATION". The composition guide was used to place the shoreline and the two boys in the proper centers of interest.

"BEAUTY AND THE BEAST." A view camera ground glass equipped with a permanent composition guide was used in making this rhythmic shot.

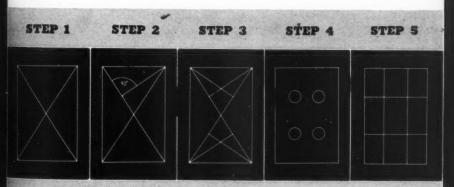


SI

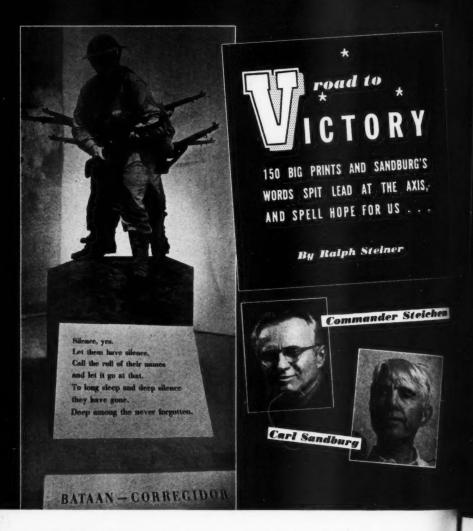
ST



HERE ALL FOUR "horizon-placement" lines were used to good advantage. These composition lines can serve as a general guide; it isn't necessary to place horizons or interest centers on the exact spots indicated.



- STEP 1 Draw diagonals across the rectangle from each of the corners.
- STEP 2 Using the diagonal as a base line construct a perpendicular connecting with the corner.
- **STEP 3** Connect each diagonal with the facing corner, which gives the four main interest points of the picture.
- STEP 4 The intersection points are drawn in permanently as circles with india ink.
- STEP 5 The horizon locating lines are made by drawing parallel lines through the four points both horizontally and vertically.



LVERYONE WITH TWO eyes and a heart should go, if at all possible, to the Museum of Modern Art on West 53rd Street in New York City to see Road to Victory. The Museum calls the show a procession of photographs, and that's as close as anyone can come to putting a name to the stirring new thing that Lieut. Comdr. Edward Steichen, Carl Sandburg, and the Museum of Modern Art have created. Your eyes will meet something that's bigger and better and 25 years more advanced than the World's Fair; your heart will be warmed by a full-

scale picture of this great country and its people.

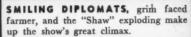
In five months, Comdr. Steichen waded through more than 100,000 prints. He finally narrowed them down to some 150 he thought reflected the spirit and quality of the American people, their land, their resources. The pictures are stirring in themselves. And he has so arranged them that they react with each other and against each other to make a telling and deeply moving story of what we are fighting for, and of who does the fighting.

(Page 95, please)

iong of si

struggle fe







waded
ts. He
me 150
quality
d, their
rring in
ed them
ner and
ling and
are fight

ing.

*BOMBERS OVER five oceans . . . the booming song of steel . . . the people in their mighty struggle for Victory".





THE GREAT OPEN spaces, take bold and sweeping treatment if the picture is to be anything more than a postcard shot. Over correction brought the sky dark here and the earth into the highlight range of tone values.



By DONALD D. STORING



J U L Y

CAMERALMANAC

AZY CLOUDS RIDE high in July sultry skies. Rains come and so like restless children, adding variety to the natural beauty of landscape. Photographers should worry about the risk of taking pictures of defense areas, such a harbors, waterfronts and industrial plans, when landscapes like the ones shown here are waiting for the taking.

Open Landscapes

Vast, open scenes comprise the largest group of the various types of landscapes

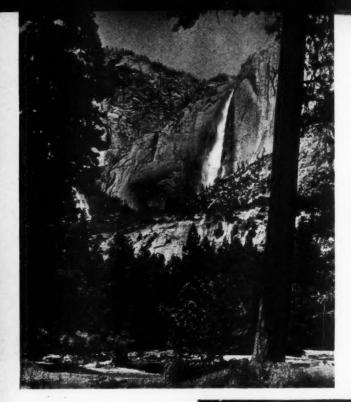


CLOUDS CAN BE the subject of an imaginative landscape. The cloud formation against the sky was allowed to occupy most of the picture area. Exposure was made for the clouds and the palms naturally silhouetted themselves. Ortho Film, 1/25 sec., f16.

IG

nd

largest Iscapes



AN OLD STANDBY in landscapes - the waterfall. Technical excellenceand a good job of framing rescue this one from the snapshot class. Ortho film, 1/25th sec., f8, No. 4 Agfa yellow filter.

> T ex th lu the 116 fied sca suc wit

C

STATELY POPLARS combined with clouds give a "ladder to the sky". A good composition, over correction of tones and the softening effect of the infra red film all add a note to the harmonious landscape. Infra red film, 1 sec., f22, red filter.





MOTION IN LANDSCAPES is set into play with figures. And memories too, come back with a nostalgic surge when the mood is as vivid as these boys and the rolling hills make it.

They may usually be shot at one-half the exposure recommended in the table for the film, since there is a high level of illumination. For a film such as Supreme, the open scene may be shot at 1/100th at 116 in bright sunshine, instead of the specified 1/50th at 116. However, if the land-scapes have dark objects in the foreground such reduced exposure should be used with care or shadow detail will be lost.

Camera fans often get discouraged with landscapes because of the disappointing pictures that result from the merging greens of panoramic woodland views. Use of an ortho film (such as Plenachrome) with a deep-yellow filter will make the desired separation, particularly if the photographer avoids unbroken woods and takes pictures of fields of various patterns with bordering windfalls to further break up the greens.

Wooded Valleys

Glens and dells will not have the high illumination levels of open landscapes. The exposure values in the table for your film should be followed without any blanket deviation.

Infra-Red

Infra-Red film with a suitable filter (deep yellow, orange or red) may be utilized to obtain dramatic, night-like effects. Since it is an excellent "haze-remover" it is particularly valuable for photography when slight haze is present. Used in bright sunlight, it often conveys the impression of moonlight or of snow scenes. Of course, exposures must be considerably lengthened, due to the comparatively deep tint of the blue-extinction filters used and the limited sensitivity of infra-red films. But this poses no special problem since there is usually plenty of light for land-scape photography.

So for a new punch in your landscape photography, try infra-red; it's bound to surprise you (one way or another!) with unusual results.

(Page 93, please)

EXPOSURE FOR MOVING OBJECTS

	Direction of movement relative to the camera		
	and	and	and
Men and animals at walking speed Foliage in moderate wind Children playing qui- etly Street scenes Groups in moderate motion	1/25 Sec.	1/25 Sec.	1/50 Sec.
Slowly moving cars Street scenes, cyclists Children playing ener- getically Animals in motion Passers-by in the street at close range Sport scenes (with judgment)	1/50 Sec.	1/100 Sec.	1/200 Sec.



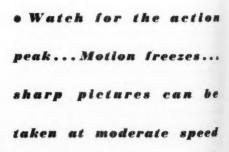
OOD SPEED PICTURES can be taken with almost anything except a box camera. Of course a high speed shutter

helps, but it isn't necessary for many action shots. If your camera has a shutter speed of 1/100th or 1/150th of a second it can be used to stop motion if the picture is taken at the peak of action, and from the right angle.

Observe the motion once before taking a shot; pick the "action peak'. Then, if it is possible, get an angling shot of the subject. Notice how the shutter speed decreases as the angle changes from a direct side view to a head-on view as shown in exposure table, left.

If the shot has to be taken as a side view, panning can be used. Follow the subject with the viewfinder and let the (Page 85, please)

* GET SPEED



"SPRINGBOARD ARTIST." Half a dozen negatives of the girl jumping on a springboard yielded two sharp action shots. 1/150th sec. at fl. Super XX film.





TOMMY TOGGENBURG takes the stage to show off for the girls.



warm up . . . PEW practice steps to

SPEED ACTION SHOTS taken at 1/100 sec. of Mrs. Carl Sandburg's prize Toggenburg milk goats, f5.6, Superpan Press. Late afternoon light. By taking a dozen negatives the photographer could later select a story-telling series.

WITH YOUR CAMERA . . .



negaielded at f8.

barrel roll . . .



capric cut-up.



By H. P. ROCKWELL, JR.

BETTER PRINTS

N EXPOSURE METER can be used for printing from negatives with a slight modification of the technique used for exposing films. Adding this step gives the photographer measurement in the three critical steps of picture making: the camera setting, the development of films, and the printing from negatives.

From the measurement of the negative it is easy to determine the grade of paper to use and the printing time to use. Exposure meter measurements may also be used for balancing color separation negatives and making black and white or color prints from color transparencies.

The happy LIGHTHOUSE.

blending of technique and composition in an extremely long range print

The usual method of measuring negatives by photo-electric means is negative integration. This consists of measuring the average illumination passing through the negative, rather than measuring individual areas of the negative selectively. Several devices have been made available to the photographer for this purpose, and in general, they take the form shown in Fig. 2.

When the negative has been properly masked to exclude any area not included in the print, the average brightness can be measured by holding the exposure meter in front of the negative at a distance equivalent to the negative's shorted

Th tion s the p correc curate other negativ

side

the

corre

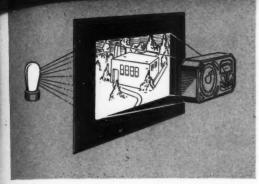
phot A

tem

to er

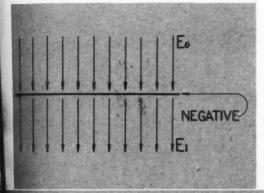
Enlar

Negati With tive in meter (



plest form consists measuring the light passing through the negative. The negative has been masked to exclude all light not in the printing area, and the meter is held in front of the negative at distance equal to the negative's shortest side.

FIG. 2



TRANSMISSION OF LIGHT through the negative is measured by taking the difference between the meter reading of the light E_0 and the reading of the transmitted light E_1 after it goes through the negative. From this density value printing time and paper grade can be determined. FIG. 3

EXPOSURE METER FOR PRINTING

side. This parallels the method of using the exposure meter in determining the correct camera setting from a scene to be photographed.

posi

ange

IG 1

lega-

ative

uring

rough

indi-

tively.

ilable

e, and

wn in

roperly

cluded

ess can

xposure |

a dis-

shortest

An ingenious modification of the system of negative integration was worked out to enable owners of the Kodak Precision Enlarger to determine enlarging time.

The weakness of the negative integration system, however, is that it presumes the photographer's ability to select the correct grade of paper, as there is no accurate means for making this selection, other than to observe whether or not the negative appears to be flat or contrasty.

Negative Range Measurement

With a slight modification of the negative integration technique, the exposure meter can be adapted to more accurate negative measurement, by which it is possible to choose the correct grade of paper to be used, and then determine the proper printing time, even for the more contrasty type of scene.

An important accessory for the adaptation of the exposure meter for negative measurement is the mask (Figs. 4 and 5) with which the photo-electric cell is screened. The mask may be made of wood or bakelite, but it should be arranged so that each time the instrument is used, the aperture through which the light passes strikes the same section of the photo-electric cell. It is best to clamp the mask to the meter (Fig. 8) when it is being used.

The Light Source

Any convenient source of illumination

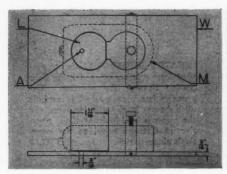


FIG. 4

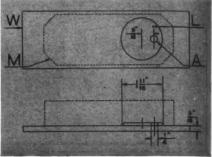


FIG. 5

re.

nu

he

in

tive

low

Der

whi

and

post

Gra

the e

nega

3.

1.

In

FIGURE 4 shows a simple form of mask for use with the Weston Universal Model 715 exposure meter, where a small piece of bakelite (L) is fastened to the larger base (W) to hold the cell aperture in a fixed position with respect to the light aperture (A).

THE METER assumes the position "M". The dimensions are simply suggested and can be modified to suit individual conditions and meter measurements. A similar arrangement is used for the Model 650 exposure meter, as shown in Fig. 5.

may be used, although one of the simplest is a contact printer. Since the major portion of the area of the cell is cut off, it is necessary to make up this loss by increasing the amount of light. The easiest way to do this is to substitute a photoflood lamp for the regular lamp. Since the printer will be on only during the time that measurements are being made, the heat generated by this lamp need not be troublesome.

In many contact printers, a small pilot light can be left on at all times so that the full negative area can be viewed in order to select the smaller areas to be used.

Reading the Negative

When the light source, mask, and exposure meter have been set in position,



THE WESTON METER is direct reading in density. Each block is equivalent to a one-tenth density reading.

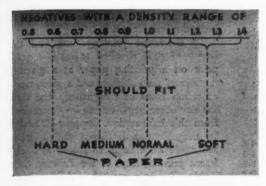
FIG. 6

the illumination should be adjusted to read the center of any block (Fig. 6), preferably near the top of the exposure meter scale, say 25 or more, without any negative in the light beam. When the negative is interposed, however, the meter reading will be reduced by the negative. This reduced reading indicates the density of that area of the negative.

To get a usable reading, correlate the exposure meter light readings with printing time. Since exposure meters are calibrated in arithmetic units rather than logarithmic units, the meter reading is converted into density values.

Figure 3 shows a beam of light Eo falling on a negative and a part of that light Eo being transmitted. The light transmission of the negative is the ratio of the light that passes through to the light that falls on the negative. Density is defined as the logarithm of the opacity, but it is only necessary for us to know it is a measure of the light-stopping power of the negative.

The Weston universal type exposure meter is direct reading in density, and therefore it is only necessary to count the number of blocks (Fig. 6) down from a clear reading to find the number of tenths density of that area of the negative. If the



PAPER GRADE CHART. From the density range of a negative it is easy to select the paper which it fits and make the print go from a faint gray to a solid black. FIG. 7



EXPOSURE METER fastened to a thin small piece of bakelite which in turn is fastened to a larger piece. A metal mounting band holds the meter in place, as the larger base has been hinged to the contact printer. FIG. 8

reading without a negative is 40, and the reading through the negative is 8, then the number of blocks from 40 to 8 is seven; hence, the density is 0.7, as can be counted in Fig. 6. If the reading through the negative were halfway between 8 and the next lower block, the density would be 0.75. Density values can be read down to 0.05, which is equivalent to 1/6 of an f stop, and that is quite satisfactory for paper exposure.

Grade of Paper

e

le

e.

n-

he

nt-

ali-

og-

on-

ling

t Ei

sion

ight

falls

s the

only re of

ative.

osure

, and

at the

rom 2

tenths

If the

In the simplest form, we may say that the entire density range relationship of the negative can be summed up as follows:

- 1. Exposure of the negative controls the shadow density.
- 2. Development of the negative controls the highlight density.
- The difference between these two negative densities controls the grade of printing paper.
- 4. The highlight density of the negative controls the length of printing time.

To make a full-range print, we select a negative whose density range will just fill the exposure range of the paper and make the print go from a faint grey to a solid black. If we have a guide, such as Fig. 7, to show which negatives fit existing papers, the problem is simplified.

Using the Paper Guide

Consider a negative where the maximum density is 1.3 and the minimum density is 0.3. Subtracting the two gives a negative density range of 1.0. A glance at Fig. 7 shows that this is within the bracket covered by a normal paper.

Suppose a large negative is to be printed by contact; it is then well to start by using the next harder grade of paper than recommmended by the chart for a condenser enlarger. Similarly, in using a diffusion enlarger, without condenser lenses, it may be well to start by using the next harder grade of paper. After making a few prints, it becomes easy to arrive at the proper values to fit individual conditions. Now the prints.

Making the Prints

Suppose we have six negatives to enlarge (Fig. 9) on a semi-condenser enlarger. Measuring the maximum and minimum negative densities, we find the following values by counting the number of blocks on the meter scale between the clear reading and the reading through the negative.

1 . 1, 1, 1, 1, 2

Neg. No.	Clear Reading	Reading Thru Light Area	Max. Den.	Reading Thru Dark Area	Min. Den.
1	40	0.5	1.9	25	0.2
2	40	0.8	1.7	16	0.4
3	40	2.0	1.3	25	0.2
4	40	0.9	1.65	16	0.4
5	40	1.3	1.5	16	0.4
6	40	0.5	1.9	32	0.1
					FIG. 9

This gives ample information about the negatives. Very roughly it can be said that uniformly good prints can be made from negatives exposed so that the shadow density is at least 0.25. From this we see that negatives 1, 3, and 6 could have used a little more exposure in the camera.

Development controls the highlight density and, while no hard and fast rule applies, it is well to try to keep the highlight density below 1.5. Thus negatives 1 and 6 might have been developed a little less for greater ease of printing, for if a negative has a density range too long to fit the softest paper, then shadows must be held back by dodging to allow time for the highlights to print.

The difference between the highlight and shadow density controls the grade of paper, so by subtracting the latter from the former, the negative density range can be known and hence the grade of paper, whether for enlarging or contact printing.

				Grade of Paper		
Neg. #	Max. Min. Den. Den.		Neg. Den. Range	Semi- Condenser Enlarger	Contact Printer	Diffusion Enlarger
1	1.9	0.2	1.7	#1	#1	#1
2	1.7	0.4	1.3	#1	#1	#1
3	1.3	0.2	1.1	#2	#1	#2
4	1.65	0.4	1.25	#1	#1	#1
5	1.5	0.4	0.7	#4	#3	#4
6	1.9	0.1	1.8	#1	#1	#1
						FIC 10

Fig. 10 is a start in selecting the correct grade of paper. These are good approximations and certainly much better than guessing. After using such a system for a short time it can be modified to suit individual conditions.

To determine printing time find the length of time required to make a good print on a printing paper at a given f number of the enlarger, and a given magnification from any negative. The time for any other negative can be determined from this information. Suppose f8 and a 3x magnification is chosen and 3 prints are made from negative No. 1 at 3 different printing steps of the Printing Step Table, (Fig. 11), say 4, 5, and 6.5 seconds. Suppose the 5 second print proved the best. That package should be marked: "5 sec.-1.9-f/8-3x."

To print from this package of paper, it is necessary to set the enlarger for the same f number and magnification and print the negative 5 seconds. The next negative, No. 2, has a maximum density of 1.4 or five tenths less density. This would then require the fifth step down on the Printing Step Table (Fig. 11), or 0.2 seconds. Conversely, if the next negative has a maximum density of 2.1 or two tenths higher than the test negative, it would require the second step above 5 seconds, or 8 seconds.

PRINTING STEP TABLE

1.0	seconds	4 seconds
1.3	66	5 . "
1.6	66	6.5 "
2.0	6.6	8 "
2.5	66	10 "
32	66	

FIG. 11

for

era

pro

are

surf

The

picti

are

back

meta

sensi

such

tanks,

cisnes

in fra

sired.

Thu

T

Fig. 11 is the same series of numbers that will be found on the light scale of the Weston exposure meter, continued, of course, in both directions. It is not necessary to follow the fraction of a second accurately; they may be rounded out.

Each tenth of negative density is equivalent to one step in printing time (Fig. 11), and once the time value of a paper has been determined, it will be usable for most of the life of the paper, assuming reasonable storage conditions.

The use of the exposure meter in printing will result in better prints and fewer sheets of wasted paper, and that is extremely important in war-time. **END**



S

n

ve

VO

it

5

bers

e of

l, of

eces-

cond

quiv-

(Fig.

paper

e for

ming

print-

fewer

is ex-

t.

THE LARGEST CAMERA in the world is able to do three quarters of a million man-hours of work by itself in a single year.

OMBS ARE SPEEDING toward Tokyo and Berlin. Aircraft is being produced faster than ever before in history. The world's largest camera is responsible for the revolutionary process by which engineering drawings are directly reproduced on nearly any surface, speeding bomber production.

The heroic-scale camera developed by The Glenn L. Martin Company snaps pictures of large drawings, the negatives are developed, and the image projected back to large sheets of aluminum alloy metal whose actual surfaces have been sensitized with a special emulsion. When such a sheet is placed in huge developing tanks, the drawing appears in all its precisness on the surface in exact scale—or in fractional or multiple scales, if so de-

Thus, in a matter of minutes, any num-

ber of drawings which might have required days in redrafting, can be pro-Production preparation starts quicker and changes are made more rapidly. Because there are plenty of the exact-scale drawings available, the whole effect of the several vital departments is coordinated, all of which adds up to incomputable savings.

That is not all. The versatile process has many other uses. Where an experimental airplane is to be built, the master drawings, absolutely accurate in every detail, can be printed directly onto the metal of which the ship is to be constructed and the parts cut directly from the material.

Lofting Layout

The "lofting" system used by the Martin Company was borrowed from the shipbuilding and automobile industries.

Down in the basement of the engineering building is a long, white floor, slightly raised above the building floor. Here is the loft, where airplanes and airplane sections are drawn out in full scale by engineers who walk and crawl over the floor.

Here are born the sweeping contours and wind-cheating lines of new ships. END



TAKE THIS WITH YOU on your vacation. All of this photographic equipment will fit into the small bag, to develop cut film, rolls, and make contact prints "on the spot".

FIG. 1

• It's in the Bag!

A DARKROOM YOU CAN TAKE WITH YOU

By MARJORIE FISHBEIN

FRIEND of ours is a magazine photographer. After he goes thousands of miles for a picture, he has to be sure he gets good negatives before he leaves location. To do this he has assembled a complete outfit for negative developing and contact proofing in a small sport bag. He develops films every night. If his negatives aren't right, he can shoot again the next day . . . not like some of us who take pictures on our vacations, and develop them when we get home . . . and then if the shots aren't good, we lose the picture or try again next year.

It is not necessary to buy new equipment for a traveling darkroom, for most amateurs can get all of the supplies from their present one.

The things needed in a "handbag" dark-

room are shown in Fig. 1. They include:

One bottle of mixed film developer One bottle of mixed paper developer

One bottle (or package) of Chrome Alum crystals easi

goir

add

befo

tions

side

pack

ters,

again

the c

as th

sold.

or tu

Fig.

To

I

One bottle of Hypo
One roll film tank

One timer

One roll of friction tape

Two film clips

One safelight bulb—ruby or deep amber

One paper of pins

One set of measuring spoons

One film squeegee One thermometer

One printing frame

One or more packages of paper

Three trays to fit your paper

One carying bag or case





FIG. 2

READY TO GO. Fill the spaces with newspapers. Put friction tape around the bottles to avoid leakage.



DRYING NEGATIVES are hung up with pins to a doorway, a closet shelf, the edge of a desk or dresser. It is best to hang roll film with clips.

FIG. 4

All of these articles will fit into the bag easily as shown in Fig. 2. If the trip is going to be a long one, you may want to add a few items to this list.

ne

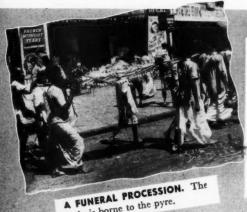
It is best to make up the developers before leaving home, as there are variations in the water which may have considerable effect on the development. When packing the suitcase, newspapers or blotters, placed around the bottles will insure against breakage.

To eliminate the need of a funnel, keep the chemicals in wide mouthed bottles such as those in which unmixed chemicals are sold. Seal the cap to the bottle with one or two turns of friction tape, as shown in Fig. 3. There are two good places to develop film when you are away from home. A closet, may be used, but it is not as good as a bathroom, due to cramped space and the lack of running water.

Place the ruby bulb in the regular light socket, and be sure that there is no white light visible in the room. A small end table, or desk from your room will make a good work table if it can be fitted into this improvised darkroom. Film and print washing can be done in a tray in the bathtub or washbowl. When hanging the films up to dry, use the straight pins as shown in Fig. 4. Hang the films high, on the top of the doorway, or on a closet shelf. **END**



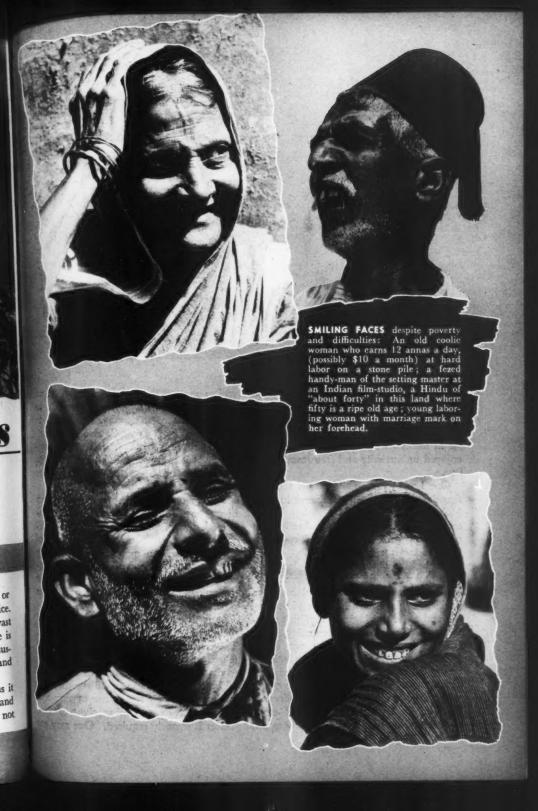
Berko Documents The Daily Scene Unaltered In Crisis * Written and illustrated by F. Berkó



body is borne to the pyre.

OME NEW CONQUEROR OF old, India must harvest the rice. To India's 400 millions, a vast and chiefly farming population, rice is the absolute essential. It is the sustaining crop of the landworker and staple food of all.

If the monsoon brings great rains it is good. Everywhere the rice will stand reflected in the fields and crops will not



F. is for Ference

Of himself Berkó writes: "F. Berkó, the F is for Ferenc, was born 25 years ago in Nagyvárad, Hungary, on January 28, the son of a physician. He was educated on the

Continent and in England,"

Photography was first Berkó's hobby, begun with a vest pocket Kodak. With interest growing, he became a staunch champion of the Leica, defending it against die-hards, especially in England. His present cameras range from the Leica to studio full-plate.

Berkó has published articles and photographs in English, French, German, Hungarian and American magazines and books.

Except for film work and contact with Moholy-Nagy, in Germany (now in Chicago), and others in London and Paris, Berkó is self taught. His career included competition prizes, documentary films in England, and a Paris film studio period. He

went out to Bombay, India, as cameraman for an Indian film company. He was preparing to return to England when the war began.

Of Berkó, a friend said: "To get himself into shape for a tough assignment he consumes two pints of ice cream and then becomes absorbed in his work to the exclusion of all else. He never takes pictures for the family album, dislikes parties if dressing is requested, plays excellent tennis, teaches his mongrel dog tricks, and is fond of Hungarian dishes.

Berkó used a Rolleiflex with light yellow filter, on Kodak Super XX, with 1/100 at F/11 in the sun; F/5.6 in the shade; developing in "777," and printing on Kodak paper. The night flashes of people asleep on streets were taken with the same equipment, with a Mendelsohn Speed Gun, at 1/250 at F/8 with Wabash Press 40 bulbs

fail. A dry monsoon may mean famine in some districts and great hardships.

Neither dread nor unhappiness are seen. Happiness seems to be a gift with the people as the majority of faces show. Life is enjoyed unhurriedly and free from undue fuss.

One key to Indian attitude is the fact that death is not dreaded. Except in some Mohammedan funeral processions which are loud with shouts, wails and songs, the quiet way of carrying bodies openly through the streets prevails.

Clothed in clean garments, decorated with flowers, dead bodies are borne with simple dignity to the funeral places to be purified by fire in the interests of the living and to be quickly dispersed in the interest of release for the departing spirit.

In India the common view puts death in a natural place as a recurring incident in the cycle of life, which is a succession of births and deaths; birth on earth and then death or birth into heaven, Nirvana, followed in due turn by the next earth birth into a new baby human body again, and so on until the lessons are learned and perfection attained. Holy men seek to hasten the pace spiritually, the sooner to be released from this "wheel of life".

India is not primarily a land of mystery as it is so frequently depicted, though it has its share of psuedos, its holy beggan and magic men and their ilk.

India is the land of extremes rather than of mystery. Side by side exist unimaginable depths of poverty and almost indescribable luxury. The fabulous wealth of the few has been more than sufficiently publicized. In view of its narrow concentration it causes barely a ripple in the general Indian life stream, although it does serve to maintain the status quo.

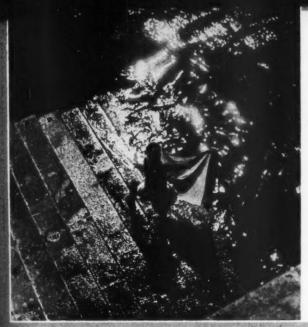
It is the poor extreme that because of sheer weight of numbers is predominant. The accompanying photographs have been taken, accordingly, among these millions whose daily way could be called the way of India. City toilers or village dwelling landworkers, their means are meager and requirements few. During eight months shelter is scarcely required. One may ell

I wa

"Oth

situat hydra

cool



THE DHOTI, a single piece of cloth and national costume of Hindu men especially Nationalist party members, has just been washed by its owner. Draped around the hips and through the legs, the dhoti of the poor man is of cool cotton. For the more well-to-to it is of fine hand-spun, hand-woven craftsmanship.



to

han ginndeconn the t does

inant.
e been

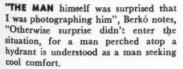
e way

welling

er and

nonths

nay cat





"IN THE RAINY season this holyman carries an umbrella as he walks thoughtfully with more candor than costume. Only in wet weather does he wear so much for, indeed, many a time have I seen him dressed in less and weighing more," writes Berko.



THIS SADHU, above, (holyman) sits motionless, hair full of fat, dirt, ashes.

BEGGING IS a profession, below, assiduously practiced by men and women and taught to the younger generation. These are blind beggars on the steps of a Hindu temple.





THIS SMILING GIRL with beautiful posture, handsome figure is typical although she happens to be a girl from a minority group, the Goanese or Indian Christian. After scrubbing and filling her brass pots at the public well she returns home balancing them upon her head.





DHOTI DRYING IN the wind, this young Hindu looks to the sea, as if to read the future it brings to his country's fortunes.

for

ter

son clea alor

ple

mer

wou Indi any haps

is th

and dices and s Ages was b

O

"A BED IS WHERE you find it." Men, women and children sleep outdoors most of the year.

[40]



INDIANS, TOO, GO to the movies for their mystery. Popeye the Sailor and Fighting Devil Dogs offered by small cinema along with Hindu film. Left, President Roosevelt's photograph in the picture bazaar among the saints and classic scenes.

for a fraction of a cent a day and clothing needs are simple.

Poorer East Indians lives are uncluttered with nonessentials even if a bit short on essentials. But there's no shortage on some items, candor for one and desire for cleanliness for another. Beside the sea, along streams and at public fountains people constantly wash themselves, their garments, and make clean changes quite unconcernedly.

Something an American or European would deem an eccentricity or worse, in India causes no surprise, attracts little if any attention, a good-natured laugh perhaps, generally no comment at all. India is the cameraman's paradise.

Of course all is not innocent happiness and candor. The race and caste prejudices are part and parcel of Indian life, and sometimes a hard and difficult part. Ages ago, so it is recorded, the caste system was based upon the ideal, "from each ac-

cording to his capacity; to each according to his need."

This one-time paternal pattern for society has, like countless other things, degenerated beyond recognition. It is now marked by injustices, condescension, and privilege.

But, generally speaking, the poorer classes of India contrive to be as happy as they are innately religious, living the same lives as their fathers before them. To industrialize and urbanize them would only harm them more to the further detriment of India, Ghandi contends.

The white hope of Indian leaders is for a national freedom and a renaissance based upon restoration of village crafts.

But of India's immediate future, who knows? The world eyes this land as public battleground. Whatever else she may be or hope to be, India is a country of millions where uncounted numbers would fall before modern warfare. **END**



MOVIE TITLES

set the Stage!

BDITING organizes the movie story, but it remains for the titles to turn the key to the viewer's mood.

Work with a local printer in getting type set for your titles if good hand-lettering isn't available, or use a typewriter with clean type and a new ribbon.

Six effective title types that set the mood are shown on the opposite page. Fig. 1 is an animated title made by photographing inexpensive cardboard letters which can be purchased from window display supply houses. Fig. 2 is a neatly hand-lettered title drawn with Chinese white on a matte print made from a negative of a monk's cloth book binding.

A neatly typed title, pasted on a print is illustrated in Fig. 3. The title shown in Fig. 4 may be either still or animated with a moving arrow. The type is already set on the road map, which was cut and pasted to get an appropriate illustration. The title shown in Fig. 5 was made by cutting the letters out of a calendar. After the centers of the letters were painted in with chinese white, they were mounted on the magazine cover. When mounting letters of this type, it is best to use a triangle and a T square to keep the letters true. Letters may be added one at a time to create an animated effect.

Fig. 6 illustrates a "floating title". The portion of the undeveloped film to be used for the title is wound back if the camera has a rewind. If not the film is taken out in a darkroom and rewound by hand, carefully noting the footage scale. Then a negative made from the desired

title type set-up is put on the titling board and a light is projected through it. By increasing the intensity of the light, the title is made to float into the action.

After the titling style has been set for a film it should be carried through, although the sub-titles are usually much more effective if kept simple and brief. Turn your miscellaneous films into a story you like to show and your friends enjoy.

Titling Areas

The following tables are helpful in determining the area to be used for home movie titles. They are based on the use of a fixed focus lens with supplementary lens for close focussing. If a camera with a focusing lens is used it should be set on infinity. Note that the strength of the supplementary lens is given in positive (+) diopters. These are easily obtainable as portrait lenses, known under various names, such as Kodak Portra Lenses. They are available in several series such as 1+, 2+ and 3+ diopters.

Title areas with supplementary lens for:

121/2mm lens-8mm Camera

Supple- mentary Lens	Distance	Title Area		Lettering
		H	W	Height
1+	39.4"	73/4"	101/4"	5/8
2+	19.7"	33/4"	51/8"	16"
3+	13.1"	21/2"	33/8"	16"

20mm lens-16mm Camera

1+	39.4"	101/2"	141/4"	3/4"
2+	19.7"	51/4"	71/8"	3/8"
3+	13.1"	31/2"	43/4"	1/4"

25mm lens-16mm Camera

1+	39.4"	81/2"	111/4"	5/8"
2+	19.7"	41/4"	51/2"	16"
3+	13.1"	27/8"	33/4"	18"

cover



ANIMATED title made with display letters. The background board might also be an enlarged photograph. FIG. 1



HAND-LETTERING can make the best or poorest of titles, depending on the skill of the artist.



A TYPED title, pasted on a photograph that has plenty of contrast is simple to make and effective. FIG. 3



A ROAD map, cut up, makes a fine travel title.

Many maps are in color and may be shot in

Kodachrome.

FIG. 4



CUT-OUT letters combined with a magazine cover and then photographed created this unusual title. FIG. 5



A FLOATING title gives a professional finish to any film. It is best adapted to action scenes.

FIG. 6

MEET THE MODEL

By William Mortensen

Part Three: PREPARING FOR THE SITTING ... MAKE-UP

In the last article we described the interview which should always precede the first sitting. At the end of the interview, if the model is found acceptable, she is given some simple assignment to carry out before she returns to have her picture taken.—ED.

THE time has come! Up to now you have been talking pictures, and considering the qualifications of the model. Now you are going to take the pictures. The model will arrive at any moment for the first sitting. If she reacts like a high school senior about to have her picture taken, your pictures will be of the high school yearbook variety. If you fire her enthusiasm and get her cooperation, the odds are in your favor.

The Dressing Room

To many photographers the dressing room is an afterthought. They "shoot the works" on the studio, stocking it with the finest of lighting equipment, furnishing it tastefully and expensively, and taking all possible pains for the comfort of the photographer. They figure that the dressing room is just a place where the model changes her clothes, so they shove her off into the broom closet, or some grubby corner that is not otherwise occupied at the moment.

So far as the results are concerned, it would be far better if the studio were clean and functional, and the dressing room as glamourous and theatrical as possible. In the last article we said that the

whole build-up in dealing with the model is a matter of morale, of lifting her above herself by means of carefully concealed flattery and encouragement. What greater blow to morale than a sloppy, makeshift dressing room. What neater compliment and encouragement than a dressing room that is finely appointed.

A Fresh World

The dressing room should not be cramped in size. There should be room for the



A JEWEL in the rough, the model, before the make-up. FIG. 1



THE FIRST MAKE UP. Simple neck line throws emphasis on the face, where it belongs.

FIG. 2

person who is to help the model in the application of photographic make-up. She must feel that she has left the everyday world behind her, and entered into a fresh world where she is the glamorous and mysterious woman she has dreamed of. There must be no allusion to boudoir or fictionfamed oriental luxury in the furnishings.

In the ideal dressing room there should be a neatly arranged rack of costumes, together with a display of various costume elements such as scarves, head-dresses and costume jewelry. See Fig. 3.

Dressing Table

The principal emphasis should be on the dressing table, Fig 4, which should be as beautifully turned out and fitted as possible. There should be a lighted mirror and a great show of cosmetics. All the strictly utilitarian items such as cleansing cream and Kleenex should be tucked out of sight, though conveniently at hand. The whole set-up should be one to intrigue and flatter the model. Decorate the walls with some of your best prints.

These are ideal conditions. I appreciate that the average amateur's studio is his home. Nevertheless, he should try as far as is possible to realize this ideal, and should banish the idea that the dressing room is just a place for the model to change her clothes.

Procedure

A different atmosphere must prevail between you and the model than at the first interview. You should be pleasant but brusque, considerate but not deferential. This is very important. If the model goes coy on you, you may as well call the whole thing off.

To put over this idea of equality with respect, it is a good idea to immediately and without ceremony use the model's first name. The cozy formula of "May I call you Martha?" is provincial. Call her Martha and let it go at that.

This first sitting is in the nature of a test. The model should appear in some

standard simple neck line. However, if she is young and has brought along some favorite party dress, it is best not to disappoint her. Make her first picture in that dress. After she has had a little experience, she will come to evaluate properly this sort of dress.

When examining the model critically, ask her to sit before the dressing table. Stand behind her and look at her in the mirror. So far as possible, all your close inspection of the model should be carried out in this manner. This may seem to be a small detail, but it is important. The intervening medium of the mirror creates a sense of detachment which relieves the model from any embarrassment.

SI

THE !

costun

Usually the street make-up that the model has worn to the studio is not photographically acceptable. Put her to work with Kleenex and cleansing cream. When her face is cleaned of make-up, you can judge what is needed in the way of photographic make-up.

Corrective Make-Up

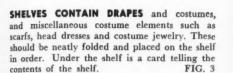
It is not possible to give a complete survey of corrective make-up. However, the major principles may be outlined. After that, much of the make-up depends on the individual model, and the way in which you intend to photograph her.

By the common consent of make-up artists, faces are divided into seven groups or basic types.

- 1. Diamond-shaped.
- 2. Triangular.
- 3. Inverted triangle.
- 4. Round.
- 5. Square.
- 6. Oblong.

Oval.For obscure

For obscure reasons, relating to race, period and fashion, the oval type face is at present most pleasing and photogenic. Thus, the main idea of corrective make-up is to create in all faces an illusion of the oval type. This does not lead to monotony, for the subtle variations in faces establish variety.





THE DRESSING TABLE must be decorative. All utilitarian items should be within reach. FIG. 4

THE DRESSING ROOM should have a rack of costumes for your model to use. FIG. 5





TAKE A negative or two of "the party dress," if the model wears it, to show her why it isn't good photographically.

FIG. 6

THE PHOTOGRAPHER helps his model with a tough snarl, at left, as she arranges her hair to his satisfaction. FIG. 7

Hair arrangement is essential in the diamond shaped face. Pull the hair away from the forehead and wave it close to the cheek bones.





For the inverted triangle build the hair up on top, and away from the ears. Make the eyebrows full to make the face appear wider.

To correct the triangular face, widen the top and narrow the bottom. Brush hair in to soften the jaw. Separate the brows.



roi ha pa

In

The Keep avoid

ouro trian able tive types than gram place black place

in a f base sense. shade For

togra

The



The principal aim in correcting the round face is to add length. Keep the hair low and full.

In correcting the square face we add length and roundness by softening the hair style with a diagonal part. Round the brows.





In the oblong face we build the hair out on both sides of the forehead to achieve a round and soft effect.

The oval face is the ideal. Keep the hair simple and avoid any discordant note.



Skill in make-up will not make a glamourous girl out of a pronounced inverted triangle, or a square type. You may be able to hide many things with the corrective make-up, but some of these facial types are more suited to "character" shots than to glamour photographs. The diagrams include recommendations for the placement of rouge. Do not use rouge for black and white photographs. The rouge placement is only applicable in color photographs.

The use of bases of two shades is noted in a few of the diagrams. Light and dark base should be interpreted in a relative sense. The dark base should be only one shade darker than the light base.

For this first picture-taking session, it

may be a good idea to exaggerate the make-up. This will make it more interesting for the model.

Martha, Fig. 2, approximates the oval type of face, but with a childlike softness. So, for the first sitting we go overboard and make her terrifically sophisticated.

When the making-up is completed, arrange a garment or drape from your wardrobe to produce a simple, conventionalized neckline. Allow the model a few moments to study herself in the mirror. Then, the picture.

Next month we will discuss the model before the camera, and the points that should be covered in the first few sittings.

END



"UNTROUBLED WATERS."

A CHLORIDE PRINT that won the second Du Jour Amsco prize of \$200 in photographic equipment. Taken at the Fishermen's Wharf,

BY MILDRED HATRY

San Francisco. $2\frac{1}{4} \times 3\frac{1}{4}$ Makina camera, f29 Anticomar lens, medium yellow filter, Superpan Supreme film at f11, 1/100th of a second

Contest Tips

Make pictures of subject matter that you know and understand.

Start the contest entry with the negatives; give them special care in developing. Process the prints with care. Good blacks; clear whites and sharp, clean prints will make any judge stop and take notice.

Get the prints to the contest in good condition. It's surprising how little respect a mailman has for the little sign "Photographs," unless it's backed up with cardboard.



How to shoot a PRIZE WINNER

make pictures with a purpose



By Nathaniel Field and Mildred Hatry

HAT THRILL CAN equal a telegram or special delivery letter announcing that you have won first prize in a photographic contest. Is it luck—or persistence—or hard work that does it? A little of each perhaps, and a sixth sense of knowing what the public and judges like.

In entering a contest where there are various subject classifications, the photographer, amateur or professional, will find it best to concentrate on the subjects which he likes to photograph best.

Don't take just one shot of the subject; take several shots from different angles using different exposures. This is inurance against incorrect exposure readings, poor angles, and possible negative defects.

The importance of composition cannot be overemphasized. Thousands of pictures are entered in photographic contests, but only those that have been carefully planned and composed will be in the running. Most of our own prize-winning pictures have been the result of careful composition, and a half hour or two hours spent composing the picture.



"UNITED FOR VICTORY"

BY NATHANIEL EIELD

WINNER OF THE third prize in the "V" Victory Contest. This picture was planned specifically for this contest; it won because it had a natural, unposed charm. Taken with a Rolleiflex, Kalart Synchronizer, Eastman Super XX Film and Wabash 40M flash bulb at f8, 1/100 and a red filter.



"PEGASUS"

BY NATHANIEL FIELD

A PRIZE WINNER in the Scientific American Contest, one of a series made to capture the glamour of the circus. The marvellous control of Miss Herbert, the rider, and the photographer's sixth sense of being able to catch the right second, made a gay and dramatic shot, Rolleiflex, Eastman XX, Kalart Flash, Wabash No. 2 bulb, f5.6, 1/500.



"WIND WITCH"

By MILDRED HATRY

"WIND WITCH" was taken near the Pebble Beach golf course during the Summer. The sun was low and a misty cloud hung over the water. The wind swept tree looked eerie and witchlike against the fading light. "Wind Witch" won a high rating in the Continental Monthly Print contest under the auspices of the Photographic Society of America. It also won an award of merit at the Pictorial Society of America Salon.



"CHUMS" BY MILDRED HATRY

A PRIZE WINNER, was taken in Maine during the Summer. The problem was to have a horse's neck arched so as to make the picture's spacing even and the subject interesting and graceful. One flash bulb was used in addition to the daylight to give punch to the highlights. Makina camera, Eastman Super XX film, 1/100ht of a second at f18. This picture was a winner in the Kalart Contest.

pi

U

sei

me

one

"TOPNOTCHERS"

BY NATHANIEL FIELD

MADE WITH the cooperation of the star performers, Mr. and Mrs. Hubert Castle, in the rehearsal of their act outdoors. Rolleiflex, Kalart Synchronizer, Eastman XX, 15.6, 1/500, Wabash 40M Flash Bulb.

Winner-First prize in Fotoforum Annual Contest.

Winner—First prize for flash, Fotoforum Annual Contest.

Winner—First prize in Human Interest Group Interclub Competition.

It won high ratings in the P. S. A., P. P. A. and Rochester Salons.



Take a picture which is suitable for the particular contest in which it is to be entered. Read the contest rules very carefully. Try to visualize the type of photograph that will best meet the contest requirements. If a contest is worth entering, it is worth the photographer's best efforts. We have been told by contest judges that they were surprised at the sloppiness of the entries they receive. Many of them are small contact prints or enlargements with dust spots and scratches. In addition, many amateurs place more importance on quantity than quality. Under such conditions the amateur who sends in a few good, clean 8x10 enlargements stands a much better chance of winning than a careless, slap-happy expert.

In working for prize winning pictures, one must exercise painstaking care with negatives. Make sure that they are properly exposed and developed. Follow the manufacturer's instructions as to the number of rolls that can be safely developed with one quart of developer. Chemicals are inexpensive and to economize on them when working for prize winning pictures is penny-foolish.

Try various degrees of enlargement to determine the best possibilities.

Run some tests on prints before sending them to a contest; have several of friends look them over and get their reactions. Try to discover why they like a particular picture best. Perhaps they will bring to attention certain faults which can be corrected. Don't send a bale of pictures to a contest. Nothing is more discouraging to judges. Choose a few that are definitely the best. If you can find faults in your own pictures, you may be sure the judges will not overlook them. END



"WIND WITCH"

By MILDRED HATRY

"WIND WITCH" was taken near the Pebble Beach golf course during the Summer. The sun was low and a misty cloud hung over the water. The wind swept tree looked eerie and witchlike against the fading light. "Wind Witch" won a high rating in the Continental Monthly Print contest under the auspices of the Photographic Society of America. It also won an award of merit at the Pictorial Society of America Salon.



"CHUMS" BY MILDRED HATRY

A PRIZE WINNER, was taken in Maine during the Summer. The problem was to have a horse's neck arched so as to make the picture's spacing even and the subject interesting and graceful. One flash bulb was used in addition to the daylight to give punch to the highlights. Makina camera, Eastman Super XX film, 1/100ht of a second at f18. This picture was a winner in the Kalart Contest.

"TOPNOTCHERS"

BY NATHANIEL FIELD

MADE WITH the cooperation of the star performers, Mr. and Mrs. Hubert Castle, in the rehearsal of their act outdoors. Rolleiflex, Kalart Synchronizer, Eastman XX, f5.6, 1/500, Wabash 40M Flash Bulb.

Winner-First prize in Fotoforum Annual Contest.

Winner-First prize for flash, Foto-forum Annual Contest.

Winner—First prize in Human Interest Group Interclub Competition.

It won high ratings in the P. S. A., P. P. A. and Rochester Salons.



Take a picture which is suitable for the particular contest in which it is to be entered. Read the contest rules very carefully. Try to visualize the type of photograph that will best meet the contest requirements. If a contest is worth entering, it is worth the photographer's best efforts. We have been told by contest judges that they were surprised at the sloppiness of the entries they receive. Many of them are small contact prints or enlargements with dust spots and scratches. In addition, many amateurs place more importance on quantity than quality. Under such conditions the amateur who sends in a few good, clean 8x10 enlargements stands a much better chance of winning than a careless, slap-happy expert.

In working for prize winning pictures, one must exercise painstaking care with negatives. Make sure that they are properly exposed and developed. Follow the manufacturer's instructions as to the number of rolls that can be safely developed with one quart of developer. Chemicals are inexpensive and to economize on them when working for prize winning pictures is penny-foolish.

Try various degrees of enlargement to determine the best possibilities.

Run some tests on prints before sending them to a contest; have several of friends look them over and get their reactions. Try to discover why they like a particular picture best. Perhaps they will bring to attention certain faults which can be corrected. Don't send a bale of pictures to a contest. Nothing is more discouraging to judges. Choose a few that are definitely the best. If you can find faults in your own pictures, you may be sure the judges will not overlook them. **END**



HOLLYWOOD'S ACE STILLMEN WIN

Unsung Heros of Thousands of Swell Publicity Photographs are Medaled, Prized, Kissed and Admired for Their Achievements.

BY DON M. PAUL

Their names, never seen on movie credits, were boomed in bannerheads and flashed in lights. Most of them became suddenly camera-shy. Many of them were awed by tinexpected tributes.



ACADEMY AWARDS

The occasion was the awarding of prizes by the Academy of Motion Picture Arts and Sciences for the best still pictures of the year. The Academy, of course, is the famous "Oscar Gang".

Every year the Academy awards statuettes (Oscars) to movie actors, cinematographers, technical men, musicians,



THE WINNERS have the tables turned. Top, 1. to r.: Virgil Apger, Alex Kahle, Ernest Bachrach, Ed Estabrook. Kneeling, 1. to r.: Scotty Welbourne, Ray Jones, Whitey Schafer, Ed Jones. Three other winners disappeared in the shuffle.

Photo by Buddy Longworth



HOLLYWOOD'S ACE STILLMEN WIN

Unsung Heros of Thousands of Swell Publicity Photographs are Medaled, Prized, Kissed and Admired for Their Achievements. BY DON M. PAUL

men are no longer orphans. The "Oscar Gang" took notice of them. Their names, never seen on movie credits, were boomed in bannerheads and flashed in lights. Most of them became suddenly camera-shy. Many of them were awed by the expected tributes.



ACADEMY AWARDS

The occasion was the awarding of prizes by the Academy of Motion Picture Arts and Sciences for the best still pictures of the year. The Academy, of course, is the famous "Oscar Gang".

Every year the Academy awards statuettes (Oscars) to movie actors, cinematographers, technical men, musicians,



THE WINNERS have the tables turned. Top, l. to r.: Virgil Apger, Alex Kahle, Ernest Bachrach, Ed Estabrook. Kneeling, l. to r.: Scotty Welbourne, Ray Jones, Whitey Schafer, Ed Jones. Three other winners disappeared in the shuffle.

Photo by Buddy Longworth





JOAN LESLIE
BY SCOTTY WELBOURNE
Best of the Show, and best
candid.

THE ORIGINAL donkey awarded Scotty Welbourne for the best picture of the show.

WALTER HUSTON BY ERNEST BACHRACH Mr. Scratch in the screen version of Benet's "The Devil and Dan'l Webster". Ernest Bachrach's sparkling still is pure gold.

writers, directors and producers for superlative achievements. This is the first year the stillmen have been recognized, despite the fact that their pictures make the world's press as the first stage of movie exploitation. They have gone unsung and unnoticed heretofore, but now their saga has been sung, with all due fanfare, in public.

A month ago, the contest was announced by the Academy, to determine the best still work of the year past. Hollywood's one hundred and four still photographers went to work with the enthusiasm of amateurs weeding out their year's work. The Academy offices were swamped with 650 prints. Each of the 650 was accompanied by six 8x10 glossy copies to be sent to



the judges. The task of preparation was a tough one. Judges were chosen throughout the country, and prints, numbered but not identified were sent them on a given day. Judges in Denver and New York, Des Moines and Portland, several in Hollywood and several at other distant points received a mass of prints and were asked to determine the best according to class and according to rigid prescribed rules.

(Page 97, please)



RODDY McDOWALL

BY GENE KORNMAN

The wistful hero of the Academy Award for the best motion picture of the year, "How Green Was My Valley." A sure winner in the Still Show, it received honorable mention.

JOAN FOUNTAINE

BY SCOTTY WELBOURNE

Second place winner in the glamour class. Scotty made a habit of knocking off prize winners with four prizes and a best of show.



PHOTOGRAPHY

MINICAM PHOTO DATA

KBr

Many important chemicals in photography are salts, that is, compounds of a base (metal) with an acid.

Acids turn blue litmus paper red, and bases or alkalies turn red litmus blue. The most active salts have as bases light soft alkali metals such as sodium and potassium, and include the alkalies sodium sulphite, potassium carbonate, caustic soda, caustic potash, borax, potassium bromides, etc., which are all important constituents of developers.

"Sic." or "siccum" means dessicated or anhy-drous in the case of salts, "cryst." or, as it is sometimes written "xst", means crystalline hydrous salt.

C.P. means chemically pure, A.R. means analytical reagent. The term "technical grade" is used

to describe the grade used in less critical work.
The ending "ate" or "ite" denotes that the salt contains oxygen, the former (e. g. sulphate) standing for the higher oxygen content, and the latter (e. g. sulphite) for the lower. The ending "ide" characterizes salts which contain no oxygen.

Methods of Storing

No paper bags! Solids must be kept in stoppered bottles (if possible brown) sealed with paraffined corks. Chemicals stocked in large quantity such as sodium sulphite, hypo, etc., are best kept in preserve jars sealed with a cover and clamp ring or in Killner jars.

Liquids are kept in bottles (those sensitive to light in brown ones). The glass stoppers should be greased with vaseline, so that they will not stick in the necks of the bottles, and each chemical must be labelled.

The precautionary measures necessary with any particular chemical are given in the following list:

K2AI2(SO4)4 ALUM. Used for hardening fixing baths. Colorless crystals with sharp taste. Not readily soluble.

NaOH. CAUSTIC SODA. CAUSTIC POT-KOH ASH. Corrosive poisons. Alkali for developer solutions. White rods absorb moisture rapidly. When breaking up, wear rubber gloves or use paper to protect the fingers. Store the rods and solutions in bottles with rubber stoppers or paraffined cork stoppers, as ground stoppers stick. Small tablets are more practical than

rods.

AMIDOL. Developer substance. White-grey powder, readily oxidised. must be kept in tightly sealed widemouthed bottles (g'ass stopper, greased with vaseline).

(NH4)2 5208 AMMONIUM PERSULPHATE. White salt, for reducing. Sensitive to moisture, therefore it is essential that the glass stopper be greased.

K.Fe(CN) POTASSIUM FERRICYANIDE. For bleaching and reducing. Ruby-red crystals. Sensitive to light. Store in brown glass bottle in the dark.

Na.B407 BORAX. Small white crystals. Alkali for fine grain developers. PYROCATECHIN. Developer. In sugar-like white crystals. Turns grey

after a time (immaterial). Protect from moisture and air. POTASSIUM BROMIDE. White salt. Developer constituent. Hygroscopic,

but this does not affect its efficacy. AMMONIUM CHLORIDE. See sal ammoniac.

C.H.O. GLACIAL ACETIC ACID, ACETIC ACID. For intermediate bath between developing and fixing. Clear colorless liquid smelling of vinegar. Keep in glass stoppered bottles.

Na.,5,0, HYPO. For fixing developed negatives and prints. Preferably kept in large preserve glass, sealed by rubber ring and metal clamp. GLYCIN. Developer. White pow-der, to be protected from moisture

and air by greased glass stopper. HYDROQUINONE. Developer. Needle-like white crystals. Store like glycin.

POTASSIUM IODIDE. For testing fixing bath. White crystals to be kept in brown stoppered bottle.

POTASSIUM BICHROMATE. Very KoCroO7 poisonous in wounds. For intensifying. Red crystals. Can be kept in stock solution, in bottle.

K2Cr2(SO4)4 POTASSIUM CHROME ALUM. Hardening agent. Light violet powder on dark violet red crystals. Dissolve freely in water. Should be kept in a

PHOTO DATA MINICAM

PERMANENT CLIP SHEET

PHOTOGRAPHY

CHEMICALS PHOTOGRAPHIC

K2CO3

NH,CL

HCL

K25205 POTASSIUM METABISULPHITE. For acidifying the fixing bath. Also replaces sodium sulphite in many developers. Large colorless crystals. Should only be dissolved in lukewarm, not hot water. Pungent smell. Keep in stoppered bottle. KMnO₄ POTASSIUM PERMANGANATE. For removing developer stains from material. Small violet black crystals. Solution unstable. Keep in glassstoppered bottle. METOL. Developer. White powder. To be protected from moisture and air in stoppered bottle, sealed with greased stopper. NaHSO₃ SODIUM BISULPHITE. For acidifying fixing baths and removing color fog; more rarely used as developer ingredient. Should not be dissolved in hot water. Must smell pungently. Stock the floury powder in stoppered bottle. Na PO SODIUM PHOSPHATE, TRIBASIC. An alkali for developer. Formed of ordinary sodium phosphate and caustic soda. White powder to be kept in stoppered bottle. Ne SO SODIUM SULPHITE. Preservative in developer solutions. Two forms: a) crystalline colorless crystals, which effloresces on the surface after a time. Wash off before use. b) anhydrous: fine white powder which is rather more stable than the crystalline form, the degree of efflorescence of which cannot however be checked without difficulty. Dissolves more rapidly than crystals. The anhydrous salt must be poured into water, not vice versa. Stock in powder bottle with greased glass stopper. Not to

be confused with sodium sulphate.

Sulphite solution stains red litmus

blue. Sulphate solution does not. The

purity of anhydrous sulphite is very

important particularly in mixing fine

grain developers. An accurate test

can be made as follows: Some sul-

phite solution is put in a measuring

vessel and a few cc. of hydrochloric

acid added. The sulphite is pure if

371

ike

ing

be

ery

sify-

JM.

wder

olve

in a

cool dry place. Solution is green in

color when hot, violet when cold.

the addition of a few drops of barium chloride solution causes very slight cloudiness, but not a definitely milky tinge.

ORTHO PHENYLENE DIAMINE. Developer. White crystals.

PARA PHENYLENE DIAMINE. Developer. Flaky crystalline powder, white grey in color. Stains skin and materials very strongly. In this respect the worst of all developers.

POTASSIUM CARBONATE. Alkali for developer solutions. Fine white powder with granular formation or in crystals. Must be well protected from moisture, makes glass stoppers stick. Kept best in preserve jars with rubber seal. Should only be used photographically in purified form.

PYROGALLOL. Developer substance, rarely used for miniature negatives. Keep in bottle with greased glass stopper.

SAL AMMONIAC. For rapid fixing bath. A white salt, which is hygroscopic and must be kept hermetically sealed. Solution not stable. Not to be confused with aqueous ammonia which has a pungent smell.

HYDROCHLORIC ACID. To clean pans. Very active and poisonous. Fumes very injurious to the lungs. Dangerous for wounds. Bottle not to be sealed with cork, but glass stopper.

Na,CO2 SODIUM CARBONATE. Alkali for developer solutions. In the crystalline form a colorless salt which feels moist. The monohydrated form is a dry colorless salt. Use 1/7 more than the anhydrous variety. In the anhydrous form a floury powder.

> THIOCARBAMIDE. For removing color fog. White crystals. Keep in stoppered bottle.

C6H807 CITRIC ACID. Used instead of acetic acid for removing color fog. Transparent crystals.



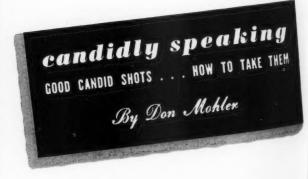
A POSED CANDID. With cooperative models, and a clear idea of what he is trying to do, Herbert Newcomb posed a picture that looks candid. It's good; that's all that matters.



"DISCOVERY". Some people would call this shot luck. We would say that Howard O'Brien knew his camera; when the little girl did something spontaneous he pressed the shutter release. It won an award in the Graflex Contest.



"AMERICAN SCENE". A documentary type of candid with a dry sense of humor. Grabbed on the run by A. W. Prasse.



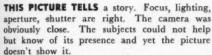
HE "Candid Thirties" they were called. It was dangerous for anyone in the news to relax. Let him blow his nose scratch himself, open his mouth for a fork full of food and the candid camera caught him at it and the unflattering results haunted him in the press for weeks.

Little film is wasted on that kind of stuff today. Public revulsion was quick and positive. Results were quick and positive too, because many camera owners quit abusing the candid picture by quitting it all together. The persistent few who mastered candid photography, found

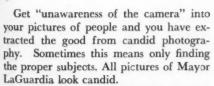
that letting the camera tell the truth, did not necessarily mean it must tell only the nasty truth. The dictionary says, "Candid... implies particularly, freedom from bias or partiality." By that definition all photography is candid, and most photographers are not.

Most of us know an out and out candid when we see one. It is usually a picture of a person doing something, and doing it in complete unawareness of the camera. Minus nastiness, is there anything better to put into a picture, particularly if the subject is doing something that is exciting, and that tells a story?





HERE IS A CANDID of Junior. He is completely unaware of the camera, has an expression which looks entirely unposed, and it expresses his opinion of what was going on when the picture was made.



But it takes brains and imagination to get a candid result. The finest photographic tools are not enough. Ask anyone who has bought a precision camera expecting to use box camera experience alone.

To get pictures in which the subject seems unaware of the camera, the photographer himself must be unaware of the camera. To start with, his mind must be free to think exclusively of what he is trying to do, not how he is doing it. His



"ONCE A WEEK we take a picture of Junior." And so do unteenth thousands of other proud papas. So what! Is it a picture of Junior as he is everyday? It is not! It's a picture of him watching Daddy squeak a ball.



chances for any but lucky success are as slim, if he is thinking of his camera when the shot is made, as would be those of a golfer whose mind was worried by his grip or a dancer who kept looking at his own feet. That's why the topflight photographer often answers the question "What speed did you shoot that at?" with an honest "I don't know." His mind was not on camera adjustments when the picture was made.

No matter what camera is used to take a picture, it is relatively easy to check off the essential adjustments to the point of pushing the release button, then put the finger on the release, and turn to full concentration on the subject.

One way to be sure the camera is ready



THE PHOTOGRAPHER GOT caught when he tried to take this candid. Too much fooling around with the camera drew the subject's attention. There is not much left of the picture, except that we get the idea "something" was going on.

WHEN YOU CALL this a candid, smile. It's a reverse candid. The photographer was candidly interested in lighting, composition, pose, anything except story telling or catching a fleeting moment. It reveals more about the man who was behind the camera than of what was in front of it.

for any picture is to check off the five letters of the word "FLASH," "F" for focus, "L" for lighting, "A" for aperture, "S" for shutter speed and "H" for horse sense (horse sense takes care of winding the film, pulling the slide, putting in a fresh flash bulb, or what not). It's pretty hard to miss getting a technically good picture when focus, lighting, aperture, shutter are all checked and set.

With the camera set and ready (and forgotten) you and the subject are on your own, the effect of the camera on both of you is at a minimum.

This is the real starting point of stingless candid pictures. This is the part of the picture taking process into which the working photographer pours nearly all his time, thought and energy, and the identical point at which the snap-shooter quits cold. No wonder there is such a difference between most professional and ama-



teur pictures. The subject is willing and wants to know what to do, the photographer is eager and must know what he wants to do to keep that "watch the birdie" awareness of the camera out of his shots. Sneaking up on the subject to steal a candid was really just sneaking away from the brain work required to make a picture.

All of which suggests a project. After you have learned to be candid without being nasty, to visualize and make pictures the way you want them (and the way people want to see them) because you are ready, and sure you are ready to take the picture when it comes, then try a candid series of the person you see the most every day. **END**



LEICA G'5 were turned against the Axis to catch these projectiles in mid-air as they spewed out the 155's. The smoke ring is not unusual but a picture showing both the ring and the projectile rates a sharpshooter's medal.

• NON-COMS CATCH DRAMATIC ACTION

155mm. HOWITZER CAUGHT IN THE ACT

FROM CAMP ROBERTS, California come three remarkable action shots of 155 MM Howitzers and their crews in action. We present them as the first of a series of photographs taken by men in this man's Army and Navy.

We firmly believe that the great pictures of this War are going to come from the men on the firing lines. Some may not be released until after the shooting is over, but they will document the big and little events of our march to Victory, for the future generations just as the camera of Brady did of the Civil War.

To Captain Maurice Geitzentanner, F. A., our thanks for his editorial eye in selecting these prints. Our check for the prints, at regular rates will go forward to the Camp USO. **END**



LOBBING ONE one over the hill. Private First Class F. M. McCormack used 1/500 at f6.3, K-2 filter on Panatomic-X to show the projectile 50 yards out.



"RIVER WHARF." No data given.

• Rope is always a "natural" for outdoors shots. The trouble with this shot is the background with its confusing, distracting welter of bridges and structures. If the main subject were standing up against the clouds, it would make a highly dramatic shot. Ask yourself, "Does the background match the subject", and if it doesn't, change the angle, even if it means letting certain effects go.

There is a slight underexposure, resulting in the heavy shadows of the rope; a lighter print may partially improve the tonal quality. In taking rope pictures, it is always good to show where the rope leads. This puts point to your

pictorial idea.



"ATTENTIVE". Kodak 620, 1/10 second, f4.5, Agfa Super Pan Press.

• The straight sidelighting of this picture puts the hands of the man in darkness, and it is impossible to define the object of the girl's attentiveness. We suggest another source of light to the right of the camera.





"LANDSCAPE". Kodak Monitor 620, 1/50 second, f11, Eastman Plus X.

• A good job of composition and pictorial balance, correct angle, good use of the overlapping branches of the trees. But, the picture "doesn't say anything", and it is slightly underexposed. Shooting against the sun requires longer exposures. A filter would have darkened the sky, and eliminated the white space in the background. The main problem is a lack of atmosphere, a landscape must "breathe a mood", in order to click.

sub

self

exp

ing

Wate

level

Clos

the 1

betra

The

cance

TI



"SPRING CLEANING". Data not given.

• This picture has a funny idea behind it. It doesn't come out due to lack of print quality. It is underexposed and valuable detail is lost. The important thing is the little boy. Next time show more of his face by cropping as shown.





"DUCKS". No data given.

• This is an intriguing shot but its effect is partially spoiled by a crowded, confusing, condition. There is too much to look at, too many subjects in the same set-up. Each of the animals would make an interesting subject by itself. Collectively, they are disappointing. The experienced photographer selects one interesting subject-for instance, the one duck in the foreground, and concentrates on it, trying to get the most out of his subject. As it is, there is so much distracting detail that one has trouble finding his way through the picture. The effects of reflection in the water, though a good pictorial element, tend to confuse us, and the angle is too high. With animals in the water it is a good idea to go down to their level, and approach them as closely as possible. Close-ups create detail, and detail creates interest, but it must be detail that has a relation to the picture.

The selection of the subject and incidentals betray a feeling for genuine pictorial effect. The slogan "divide and conquer" has significance for photographers as well as politicians.



"SPLASHING AROUND". No data given.

• This picture almost has salon quality. We like the atmosphere of this shot. The humorous mood is genuine and very strong. We can almost see the glittering drops of water, as the boy splashes around; we hear his laughter. If you feel that way about a picture it has clicked. The only setback is the distracting background. In order to emphasize our subject, it would be good to play down the dramatic accent of the background, which minimizes the candid effect of the close-up.



"FARMERETTE". Speed Graphic, 1/200 second, 1/8, Superpan Press.

• This picture combines correct exposure and development with the "women-at-work" angle. We like this picture, giving the low down on a certain job, explaining a phase of production. Cropping as shown would help.

GULUR, GUVER Contest.

HERE'S YOUR CHANCE TO SHOOT A MINICAM COVER!

THE EDITORS OF MINICAM are going to buy three covers from MINICAM readers. You don't have to use expensive equipment . . . you don't have to be a big name photographer . . . all we are interested in its the picture. We're betting on the amateurs! Your cover entry may be a Kodachrome, a Washoff Relief print, a Carbro print, or any other color process. It will be judged by the editors the way any other cover submission is judged—for its sharpness, its suitability for reproduction, its emotional appeal, its artistic merit, and its timeliness. We prefer heads and half figure shots. See "Shoot a Prize Winner," page 94

The contest is open to any MINICAM reader. The entry blank is on page 94 of this issue;

it must accompany every entry. Amateurs and professionals alike are eligible.



We Will Award in Defense Bonds:

1 - \$100.00 for the first prize cover

1 - \$75.00 for the second prize cover

1 - \$50.00 for the third prize cover

The contest closes September 10, and the first month that the cover can be used will be on the October issue. You will have to work like a professional for the timeliness angle of your shot. You may be shooting Christmas art in July or a football picture in July. Or perhaps you may have a suitable color photograph in your file.

39th

nortl New

thun

pire

ing I

HERE ARE THE RULES

- Cover art may be any size Kodachrome or color print. If shooting Kodachrome, 5x7 is easier
 for our engraver to work from. Hand colored photographs are not eligible. Please enclose
 sufficient stamps and an addressed envelope for return of art if we find it unsuitable.
- The cover contest is open to all readers of MINICAM. An official entry blank must accompany each entry. There is no limit to the number of entries that any one photographer may submit, but an entry blank must accompany each one.
- 3. The contest closes at midnight September 10.
- The contest is not open to employees of the publishers of MINICAM or its associated publications.
- 5. Cover art must be original and have not been published before.
- 6. Prize winning prints become the sole property of MINICAM to be used first by us. We reserve the right to use the prize winners at any time, or not use them if we choose.
- 7. Releases must accompany all photographs in which there are models.
- The prize winners will be announced in the October issue of MINICAM. Photographs which do not win prizes will be returned promptly.

There is a thrill in seeing your color shot reproduced as a MINICAM cover, and the "Shooting the Cover" story we'll do on it may be your key to big things, photographically. Send in your entry as soon as possible. We like those early birds. Good luck!

BLANK ON

DIGE 94 OF THIS ISSUE

PHOTOGRAPHIC SPECIALIST

ULTRA-MODERN EQUIPMENT USED TO "MUG THAT FLASH"



JOHNSON'S MODEL and the location of his camera in Manhattan.



PART OF THE EQUIPMENT in the office at 500 Fifth Ave. used to photograph lightning.



THE PHOTO-ELECTRIC cell which records light from the Empire State Building.



LIGHTNING STRIKING the Empire State Building was photographed at 9:11 p. m., August 6, 1940, from the General-Electric observatory.

THE STRANGEST picture assignment in the world goes to Ingolf B. Johnson. A General Electric engineer, he parks his special cameras on the 39th floor at 500 5th Ave., eight blocks north of the Empire State Building in New York City. Every night during the thunderstorm season he watches the Empire State Building in hopes of getting a shot of lightning striking the airship mooring mast projecting from the roof. He

uses three cameras, and instrument for making oscillographic records of the lightning discharges.

An ingenious method is used to adjust the apertures of the lightning cameras. The proper aperture for clear atmosphere is known, but the atmosphere between the cameras and the Empire State Building is not always clear. So a photo-electric system was rigged up. A light source on the Empire State tower projects a beam in the direction of the camera room. There a photo-electric cell records the intensity of the light beam, full deflection of the meter connected with the cell being obtained in clear atmosphere. ments of the camera apertures are made according to the percentage of meter deflection.

The oscillographs equipment is located on the Empire State Building. There are magnetic links on the General Electric Building at 51st and Lexington Avenue and on the RCA Building. When a lightning stroke passes through the link, its intensity can be determined by laboratory measurement of the degre of magnetism created by the stroke in the link's steel bar.

Behind The Lens with Minicam

VERY SLACK started out as a violinist, studying abroad under the great Otakar Sevcik. Following this he spent several years on the stage before deciding that photography was more interesting.

He speaks the actor's language and is widely known for his outstanding portraits of the ranking favorites of stage, screen and radio, including George Arliss, Raymond Massey, Noel Coward, Helen Hayes, Lillian Gish, Freddie Bartholomew, Hildegarde and many others.

Slack's work has also appeared in the American Magazine, Life, Saturday Evening Post, Vanity Fair, Cosmopolitan, and many other leading magazines. One of his fine portraits of Hildegarde was a front cover for an issue of Life Magazine.

The front covers of Coronet for the year 1940 were from his camera. For MINICAM PHOTOGRAPHY he has produced four outstand-



Avery Slack

ing covers and distinguished articles on portraiture, composition and print control.

Our cover this month is from Avery Slack's mind and camera, and reflects his sensitive approach to photography.

DONALD D. STORING (Don to you) who has contributed many a story to our columns, makes a specialty of weather. His CAMER-ALMANAC for July is on page 20 of this issue.

His own notes on his photographic progress, from fiddling with charcoal to sweeping horizon-

. . . "Fiddled with charcoal and water colors as a hobby while in school.



Donald Storing

in tip-

Let

able p

popula Here's

If y

of any

will se

FOLM

... During this fiddling, he found that his pictures were only so so, dependent upon tedious development of manual skills.

. Found that photography allows individual to exercise taste, artistic precepts, and originality without the pain of manual mediums.

Began photography in a small way (35mm.).

Photography has since grown-now use a 21/4 x 21/4" Speedex and a 4 x 5" hand camera.

Believe contributions of higher education consist largely of exposure to exceptional subject material, especially in co-educational schools.

Attended Cortland State Teachers' at Cortland, N. Y.; graduated in 1936.

. Duly licensed to teach in New York State, but couldn't stand the noise.

Have been connected with Agfa Ansco for three years, now in its Advertising Department.

. . . Member of Binghamton Technical Section of Photographic Society of America.

. . . Prefer spacious pictures, sweeping horizontally. Would rather see technically correct print of a familiar subject than a mediocre presentation of a new one."



Let Skilled Hands Preserve the Performance of Your Graflex-made Camera



With Graflex and Graphic American-made Cameras serving the nation's armed forces in this allout-for-Victory War, new cameras are not so readily available. Thus, it is more important than ever

before to keep your present Graflex or Graphic in tip-top condition.

Let the skilled hands and sensitive fingers of Graflex craftsmen insure the continuing dependable performance of your camera—under the popular Graflex Customized reNEWal Plan. Here's how the plan works:

If your Graphic or Graflex needs servicing of any kind, take it to your Graflex Dealer who will send it to us for inspection. We will examine it carefully and forward our recommendations and estimate of cost to the Dealer. When you approve, the servicing will be done promptly by factory experts, and your camera will be returned bearing our stamp of approval—the Graflex Gold Seal. For further information on the Graflex Customized reNEWal Plan see your Dealer or write to Folmer Graflex Corporation, Department MC742, Rochester, New York, U. S. A.

And for facts that will save you time, materials and money in your photographic work, get Graphic Graflex Photography (\$4) and Photographic Enlarging (\$1.95) at leading camera or book stores. Invest what you save in U. S. War Bonds and Stamps!

POLMER GRAFLEX CORPORATION, ROCHESTER, N. Y., U. S. A.





CENTRAL CAMERA CO..

35mm from 6 Different Films Services Different Roll 4 Different for Films from 40C

The widest choice of fine grain photo finishing ever offered by any laboratory.

Special Services for Film Packs and Bantam Films.

Positives for Projection — Studio Enlargements.

Ask about our Defense Stamp Plan.

Free Price List and Mailing Bag on Request AMATEUR FOTO GRAPHIC SERVICES, Inc. 130 W. 46th St., N. Y. C., Dept. M. LO. 5-5483



At all dealers No surface chipping * No corrosion .



READY 2x2 SLIDES \$1

Unusual scenic, travel and pictorial views—full double 35mm size, sharp and clear—mounted, ready to show in any standard projector, 20 for \$1; 40 for \$2. All different. List of other subjects sent with each order. Ten 2x2 Art Slides \$1.00; 20 for \$2.00; 30 for \$3 ART SLIDE CO., Sippo Lake B-7, Canton, O.



Prove it to yourself—send your next roll to us. Fine grain developing, "electric-eye" precision. Modern Beauty prints 31/4x4%, deckled, with embossed margin and date. If less than 25 prints FREE print credit. Send money and roll or write for Free Mailers.



Professional contact finishing. 8-Exposure roll developed and complete set of Super Professional prints. Print credit for poor exposures.

U. S. PHOTO SERVICE Box 5710-A Dept. E Chicago

MOVIES PHOTOGRAPHERS SHOULD SEE

By Joseph Wechsburg

Recently, one of Hollywood's foremost cameramen-or, "Directors of Photography", as they want to be called-said, "If you go to a movie to see how it was photographed, you have to see the picture twice. The first time the story will invariably attract your attention. Only at a second sitting will you be able to appreciate the tricks of the trade."

Alfred Hitchcock's "Saboteur" (Frank Llovd-Universal) is a good example. The first time you will hardly notice Joseph Valentine's superb photography. There are many melodramatic tricks by Hitchcock, that master of suspense; there is breath-taking excitement from beginning to end. Yet this is a picture where the photography is as essential as story and direction, for ultimate success. The opening title is a fine job: the sinister silhouette of an anonymous saboteur, walking slowly, steadily toward the camera, even while the credits flash by, sets the mood for strange things to come. Valentine knows how to make ingenious use of the camera. Effective lighting prolongs the uncertainty. As in other Hitchcock pictures (Rebecca, Foreign Correspondent), the atmosphere is steadily changing. A Nevada ranch looks cheerful under a brilliant sun; a melodramatic journey across the continent has its sinister, black moments, when there is nothing but the flashlight of a highway patrolman. Most of the picture was done on the stage. After you've seen the waterfall sequence, (indoors-made, with the exception of Cummings' jump from the bridge), and the shipyard scene, you wonder if there's anything left under the sun that can't be shot under artificial light. The most exciting sequence is a wild chase inside the torch-bearing hand of the Statue of Liberty. This sequence was shot on the stage, with an amazing minimum of sets and building, according to Hollywood's warpolicy of saving material. Clever angles and unorthodox close-ups turned the trick.

ve

Ch

an mi

Ph

qu

bo

Sco

suc

tina froi

eras clos

thir

(acc

una

this

SI

dura

Bros

mad

of 1

O

which

Flat"

"Syn

"Random Harvest" (Metro-Goldwyn-Mayer) is being photographed by Joe Ruttenberg, who did that excellent job on "Mrs. Miniver". He seems an expert on shooting the contemporary English scene. Thoughtful photographers will admire the realistic, weird fog sequence, very English and very dramatic too, showing an insane asylum and a factory on November 11, 1918, Armistice Day. Ruttenberg has a way of creating a suggestive mood which reaches out of the screen. Directed by Mervyn Leroy, this picture has some stunning World War I sequences, which seem to grow out of the super-

[72]

imposed head of Ronald Colman who is run down by a car and loses his memory. There are many effects of lighting and the suggestive power of shadows heightens the drama in the close-ups.

In "The Wife Takes a Flyer" (Columbia), cameraman Franz E. Planer faced the task of combining the low-keyed lighting of melodrama with the much higher key of lighting in the comedy sequences. The combination of comedy and melodrama is a favorite of Hollywood's current production schedule. Since the mood of a picture is created primarily by lighting (not by dialogue or the players, as is often assumed), the cameramen have to solve many problems. The morbid, brooding mood of "Wuthering Heights" would have been ridiculed by brilliant lights; on the other hand, imagine an Abott-Costello picture in dramatic low key! Planer had to shoot a Prussian Major who gets kicked in the pants in a boarding house for old ladies; and there is a scene where frightening storm troopers create old-fashioned American slapstick comedy. There is an excellent, realistic, well-balanced blackout sequence without the usual exaggerations.

"The Spoilers" (Universal) is the fourth film version of Rex Beach's Alaska epic. It is crowned by the famous fight between the hero and the villain which runs on the screen for 15 minutes. It took Milton Krasner, Director of Photography, five whole days to shoot the sequence. The brawl starts in Marlene Dietrich's boudoir, rolls over the balcony fence, down the stairs into the bar-room. From there Messrs. Scott and Wayne battle their way through a window, into the muddy street. Yet Krasner succeeded in keeping the action from getting farcical or monotonous. This is high-grade quality action shooting at its best, with a continuous change from detail to general view, from low angle to bird's eye view. Three cameras were used simultaneously; one for the close-ups, the second for the long shots, the third for the mental reaction on Marlene's face (according to studio reports Miss Dietrich was unaware of the camera and the emotions on her face are real). If you like to shoot action, this is a picture to study.

ld

16

n

119

IT-

nd

er) ho

He

ary

will

ery

an

11,

y of

out

this

ge-

per-

Ship photography seems to be out for the duration but "Across the Pacific" (Warner Bros.) contains some fine shots aboard ship, made by Arthur Edison. Extensive use is made of the pictorial possibilities,

Other photographically interesting pictures which you ought to see: "The Invaders", "This Gun for Hire", "Roxie Hart", "Tortilla Flat", "Moontide", "My Gal Sal", "Broadway", "Syncopation".



35 MM RELOADED CARTRIDGES

Los Angeles - Seattle - San Francisco

(36 Exposure)
EASTMAN
Plus X
Super XX DUPONT Superior Positive Superior 1-2-3 Infra-Red Super XX Panatomic X

Supreme Ultra Speed Infra Red YOUR CHOICE 3 FOR \$1.00

Lowest Bulk Film Prices NATIONAL FILM COMPANY

CRAIG MOVIE SUPPLY CO.

ART NEGATIVES

New pleasures for yourself in photography made possible with our Art Negatives of America's most beautiful models. These perfectly exposed and developed fine grain negatives will make excellent contact prints and enlargements. Neg. size 2½x2½.

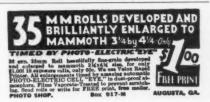
LIBERTY NEGATIVE SERVICE P. O. BOX 63, TIMES SQ. STA., NEW YORK, N. Y.

35MM POSITIVE TRANSPARENCIES

1 strip 36 exposures 35c 3 rolls \$1.00; 6 rolls \$1.75

We will print 35MM positives from your 35MM negatives for projection from 2"x2" slides or from the full step. Negatives 25c. Reloaded cartridges of 35MM film 40c. Vaporating, 5c roll, negative or positive. Catalogue or Stock Slides and Kodachromes on request.

POSITIVE PRINT CO., 117 N. Wood Ave., Linden, H. J. 36 35MM Cardboard Stide Mounts, SOc. FREE MAILERS



OUT OF THE LAB

TIPS FROM A TECHNICIAN'S NOTEBOOK

A simple aid in photographing eggs is to dye them various pastel colors, as one does at Easter. The eggs can then be arranged and lighted to give much better gradation and separation than if photographed in their natural state. Do not dye the eggs too heavily since they will then photograph so dark that they will not appear with a characteristic shell texture.

one needs is part of an old inner tube or a similar piece of otherwise useless rubber, a few pieces of wood and some screws. After cutting the rubber sheet to size, it is stretched across the protruding center piece of wood as shown, and the squeegee is fastened together with screws.



To clean the corroded material from used cut film hangers, soak them for one hour in 28% acetic acid. Then the crust can be removed by simple brushing. Take care not to use 28% acetic acid in poorly ventilated rooms, or to allow the skin to come in contact with the acid for any appreciable length of time.



For mounting salon prints, a handy device is a 16x20 inch sheet of clear celluloid with various picture sizes outlined on it, positioned as one wants the picture to appear on the mount. By laying this



Since items made from rubber are practically impossible to purchase these days, it is well to recall some of the tricks we used back in the old days. For example, to make a rubber squeegee, all

Take the GUESSWORK Out of Titles **USE a Metalet Movie Titler Set**



Truly the "fool proof" TITLER SET! Set up your titles in any shape, form or arrangement de-DELI: Set up your titles in any shape, form or arrangement de-sired on the METALET BACK-GROUND PANEL; each letter or figure held securely in position by powerful MAGNETS!

All letters and figures are RAISED. All letters and figures are RAISED, giving you complete control of lighting to produce STAND OUT IN RELIEF effects to any degree desired. Also POWER MAGNETS actually HOLD through paper or cloth placed on the BACK-GROUND PANEL, permitting you to create titles having any desired background.

SEE AT YOUR DEALER

Set consists of 175 letters, figures and characters; 40 powerful magnets; I Metalet Background Panel. Packed in rich Redwood box, lined with blue vel-veteen. Each letter and figure securely in grooved slots. Ample figures, magnets and space to produce any desired title. Priced, complete

Exclusive Eastern Distributor AMERICAN BOLEX COMPANY 155 E. 44th St., New York

Western Distributor FRANK A. EMMET

1264 So. Fedora St.

LOS ANGELES, CALIFORNIA

3rd Dimension Quality with Hollywood Viewer



For Kodachrome Slides 35MM Strip Film

Handsome and modernistic! Takes slides of any thickness, in paper, glass, or metal mounts. Also 35MM strip film may quickly be placed into position for viewing. Ground polished lens has deed of magnified and viewed in ite-like ard Dimension quality.

Made of TENITE—light. compact. THE RIGHT SIZE to handle easily

Photo

has th award year's off wit

JOE C

lamps .

Photof

uniforn picture esentia

experies

CO. See at your dealer today. Be sure you ask for the 3rd Dimension Hollywood Viewer.

ROchester 9111

PICTURE BY

FAMED JOE COSTA

Flash by Westinghouse





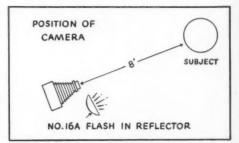
JOE COSTA, one of America's most famous press photographers, has repeatedly won acclaim for his striking aerial pictures and "Front Page" action shots of disasters, fights, animals, and celebrities.

In the New York Press
Photographers Association Exhibits, Mr. Costa
has the unusual distinction of having won more
awards than any other photographer. In this
year's Show at Radio City, Mr. Costa walked
off with two first prizes and an honorable mention.

JOE COSTA SAYS: "In my business, top-quality lamps are important. I use Westinghouse Mazda Photoflash Lamps because they give me the uniform and dependable lighting required for good pictures as well as the split-second accuracy so comential in press photography."

Take this worth-while tip from a top-notch, experienced photographer and use superior West-

inghouse Mazda Photoflash Lamps to help you take superior pictures. They are precision-built lamps made to exacting standards of quality. Buy a supply of Westinghouse Mazda Photo Lamps from your dealer today.

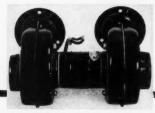


Here's how Joe Costa took the above picture

4 x 5 Super Pan film, f./11 aperture, 1/200th second. Camera 8 feet from subject. One No. 16A Westinghouse Mazda Photoflash Lamp in reflector attached to camera.

Westinghouse

MAZDA PHOTOFLASH LAMPS



ELKAY BLOWER

\$14.95 Double unit model for darkrooms. Changes 200 cu. ft. of air per minute. Heavy duty motor. Single Unit Model, \$9.95

ELKAY PHOTO PRODUCTS. Inc. 7 Oliver Street, Newark, N. J.



HIT 1942! MM OF

36 exp. rolls fine grain dev., vapor. & enl. to 3½x4½ glossy (except Univex). Free mailers & samples. Rush films today (include postage with remittance) to

18 exp. 55c

STUDIO 35

Box 677, Grand Central P. O. NEW YORK CITY

Turn your present camera in for a better

used-model . . . get an unusually good trade-in allowance. Send camera, or full details. Tell us what you're interested in. We satisfy!

HENRY HERBERT, 483-485 FIFTH AVE., N.Y.C

Assortment of 15 for \$1.50 Postpaid (New but edges very slightly chipped)

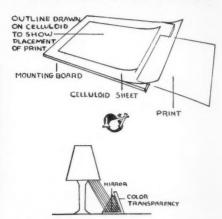
For copying, ultra closeup shots, for making a two power, f.16 telephoto lens, a Kodachrome Viewer, Stereo-scopic Viewer, eight power telescopes, a microscope, and for many other uses. Focal lengths 1 to 15 inches. Eight pages of plans and directions included. Satisfac-tion positively guaranteed.

EDMUND SALVAGE CO.

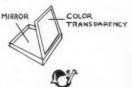
Dept. 3, 41 W. Clinton Ave., Oaklyn-Audubon, N. J.

Box 188-M, Hollywood, Calif.

clear sheet over the mounting board the print can be inserted, and properly situated beneath it.



Large size color transparencies can be mounted for use as table pieces without placing a light behind them. A special framework is constructed as shown below in the accompanying figures. The mirror in the base above reflects the light from a table lamp through the transparency and gives plenty of light for viewing it.



ti

tin th

but t

by re

as 50

A DEVELOPER formula published several years ago claimed to have extreme stability, and offers something for experimentation. It has not been publicized in this country and so we give it below for scientific-minded readers.

Solution A	
Metol	2.3 grams
Hydroquinone	
Sodium sulphite (crystals)	50 grams
Glacial acetic acid	6.25 cc
Water, to make	1 liter

Solution B Sodium carbonate (crystals).100 Water, to make

For use, mix in equal parts. Developing time about 6 minutes at 68 degrees. Solution A is made stable by keeping it in an acid state. Only after 13 months does the solution turn brown.

SPONGE



To prolong the life of a viscose sponge of the type used for swabbing films, etc., dry it after each use, rather than try to keep it in water or moist in a sealed jar. Fungous growths, made possible by constant moisture, will cause the sponge to deteriorate.

MORE FACT THAN FANCY

By Paul Hopkins

Amateurs are perplexed by the following problems:

1. How to make a camera that will take all the natural colors.

2. How to do away with glass plates in the making of pictures.

3. How to set a subject when he is not in your gallery and get his natural expression, especially in the Rembrandt style.

4. How to prepare printing paper without the use of hens' eggs.

5. How to print a photograph from a negative without pressure or contact.

6. How to mount your pictures without putting your hands on them or getting on top of them.

Of course it was in 1871 that amateurs were perplexed by all this.



ars

ers

een

time

nade after

the

each ist in

le by

e to

Photographic portraits of to-day had their counterpart in the 18th century silhouettes which were drawn in any desired size by shadow-tracing instruments called Physionotraces.

The human eye can see about 10,000 stars but the camera reveals more than 100,000,000 by recording astronomical bodies as far away as 500,000,000 light years. (A light year is

REFLEX CAMERA ** BARGAINS ***

Used, but guaranteed

usea, but guaranteea
Zeiss Contafiex, F2 Sonnar, E. R. Case \$195.00
Ciroflex, F3.5 lens, E. R. Case 39.50
Reflex Korelle, F3.5 Victar lens \$7.50
Reflex Korelle, F2.9 Radionar 69.50
Pilot 6, F3.5 lens 19.95
Primarflex, F4.5 12 cm, Tessar 95.00
Primarette, F2.8 Tessar 79.50
Rolleicord Model II, F3.5 lens, E. R. Case 75.00
Rolleicord IIa, F3.5 lens, E, R 89.50
Rolleiflex Standard Model, F3.5 Tess., E. R. Case 108.00
Rolleiflex Automatic, E. R. Case 195.00
Rolleiflex Automatic, Bantam adapter, E. R. Case 199.50
Exakta B, F3.5 Exaktrar lens, E, R, Case 74.50
Rolleiflex Automat F3.5 Tessar, E. R. Case,
Built-in Abbey Flashgun 209.00
Exakta C, F2.8 Tessar, chrome, film pack adapter 135.00
Natinal Grafiex Series II, F3.5, Demonstrator 74.50 Popular Pressman, 31/4x41/4, F3.4 Aldis Butcher
lens 59.50
4x5 R. B. Tele Graffex, F4.5 18 cm, Tessar 89.50
5x7 Series B Graflex, F4 5 Ross Xpress 98.50
DAM M



CAMERA EXCHANGE inc

126 West 32nd Street . LA 4-8715

The Morgan Flashguide does for flash photography what the light meter does for exposures.

ONE! TWO! Only two operations
— and all the information needed is selected on the spot — in a flash — for a flash!
Save \$ \$ and get that picture!
Send this ad and 25c for postpaid
Morgan Flashquide.

MORGAN PLASHGUIDE

8362 SUNSET BLVD., HOLLYWOOD, CALIFORNIA

25 Ft. \$1.00 100 Ft. \$3.25

EASTRAN SPECIAL \$1.00 Ft. \$3.25

EASTRAN \$1.00 100 Ft. \$3.50

EASTRAN \$1.00 AGAPRED SUPERIOR PANATOMIC SUPERIOR FINOPAN TYPE 1.2-3

RELOADED CARTRIDGES All Types—3 for \$1.00

Bulk Winder \$7.—Mail orders promptly filled—P. or C.O. D.

CAMERA QUOTATIONS OFFERD.

MODEL FILM CO., \$20 Trinity Ave., Bx., N.Y.C.

SUPERFINE Rols speedily processed, chemically hardened and enlarged semi-maths with exclusive "EXPOSUR-SOUALIZER." Cartridger responded 35s. Send for the mailbag. "Our laboratory hand pioneered 35 mm. photograph." SUPERFINE LABORATORIES 117 Court Street Newart, N. J. Newart, N.



CHESS-UNITED CO., Inc. Emmet Bldg., 29th St. & Madison Av., N.Y.C.



PHOTO ENLARGER

ENLARGES, COPIES and REDUCES all negatives from 35mm. to 4x5 inches AUTOMATICALLY. Includes 3.5 focus 16.3 ANASTIGMAT LENS and 5-inch focus lens. Calibrated easel, steel construction, filter, etc.

Quantity limited. Act now. Money back GUARANTEE. Send for FREE Circular. \$11.85 GRAPHOMAT CORP., 152 W. 23rd St., N.Y.

Show Pictures BRIGHTER! — Use a

GREEN
Write Dept. 7M for Literature

3 5 M M F I L M \$100

DA-LITE SCREEN CO., Inc., 2723 N. Crawford Ave., CHICAGO

Developed, Printed and Vaporated

Your 35 mm roll fine grain processed and each exposure enlarged to 3½x4½" on deckled-edged gloss or matte paper—
\$1.00. We reload your cartridge with Eastman Film for—\$0.50.

CENTURY PHOTO SERVICE

300 Century Building La Crosse, Wisconsin

the distance light travels in one year at a speed of 186,000 miles per second.)

About 150,000 airgraph messages have been sent to troops overseas since the new rapiddelivery postal system was inaugurated last



R

of su

wh

He

Los

It

glass

sides wind

place Lumi

Fotos N. Y. in the tles,

or film

Capsu

capsu]

four t

blue,

powde

Tei

Lab a pack 50c.

November by the Canadian Post Office Department. A message takes about 5 to 14 days to arrive after it has been originally mailed.

Yellowstone became one of the first National Parks through the action of Congress after seeing wet-plate photographs taken by W. H. Jackson, who is still living at the age of 99.

The first filters were used in about 1872 in an attempt to shorten the exposure, which was contrary to the effect they actually produced.

A famous bet was responsible for high-speed photography. Governor Stanford of California bet several thousand dollars that a running horse had all four feet off the ground at one time in his stride. To prove his contention, he



hired Edward Muybridge to take fast-action pictures of racing horses. The images of the horses appeared in silhouette because Muybridge used a white background and placed white lime on the race track to provide the necessary light for the short exposures.



Bausch & Lomb Gets All-Navy "E"

The Bausch & Lomb Co., Rochester, N. Y., has the honored distinction of being one of the first companies in the country to which the All-Navy "E" Burgee with star has been awarded in recognition of its outstanding record in Naval Ordnance production.

Between 8,000 and 9,000 employees attended the ceremonies at which Lt. Commander John R. Tuthill, Jr., public relations officer of the Third Naval District, presented the new pennant to Herbert Eisenhart, B. & L. president.

The new swallow-tail pennant takes the place of the old block "E," won by the company last summer. The added star indicates the company has held the "E" award longer than six months. The new pennant is good for one year, after which the company's record is subject to further review.

Hollywood Viewer

d.

nia ng ne he

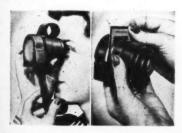
ction

the

Muylaced

the

The Hollywood Viewer, manufactured by Craftsmen's Guild, 5773 W. Olympic Blvd., Los Angeles, Cal., is for viewing Kodachrome slides and 35mm, strip film. Made of Tenite, it retails for \$2.45.



It takes slides of any, thickness, in paper, glass, or metal mounts. A slight pressure on the sides makes possible the removal of the diffusing window so 35mm, strip film may be quickly placed in position for viewing.

Luminous Labels for Darkroom Use

Luminous Decals and tabs, distributed by Fotoshop, 18 East 42nd Street, New York, N. Y., make it easy to find the right chemicals in the darkroom. Tabs can be fastened to bot-tles, boxes, and trays. They do not fog paper or film.

Labels and decals are 3/4"x11/2". Ten tabs in a package cost 35c; 10 decals in a package cost 50c. Also available in 11x17 sheets.

Capsule for Tinting, Toning

Teitel Laboratories, Corona, N. Y., offer a capsule for tinting and toning prints. Packed our to a box for \$1.50, toning powders are in blue, brick, red, sepia, and green; tinting powders are red, blue, yellow, and orange.

MAKE COLOR PRINTS KODACHROMES

You can do it yourself with

Photography's newest color thrill - FOR YOU. No complicated manipulations . . . no expensive equipment . . . no, not even a darkroom needed - just IVORINE and your own transparencies. Instantly you have sparkling, beautiful color prints. It's the biggest color news since Kodachromes, themselves, were introduced. Ask your dealer for IVORINE. He has it, or can get it for you. Don't delay, get IVORINE today.



SPARKLINGI BEAUTIFULI **FASCINATING** ECONOMICALI EASY-TO-DO!

COLOR-FULL LABORATORIES

410 Guarantee Trust Bldg., Atlantic City, N. J.

• TOPS IN FLASH POWER!



WABASH PHOTOLAMP CORP.

18 and 16 Developed & Enlarged

Your films carefully developed in the finest of fine-grain devel-oper-WAPORATED—and enlarged on Eastman's finest paper. Absolute satisfaction guaranteed. Here is our "get acquainted" offer; you can judge the quality of our work yourself,

16-Exposure Films developed and enlarged to 314x41/2...\$0.80
36-Exposure Films developed and enlarged to 314x41/2...\$0.80
16-Exposure Films developed and enlarged to 314x41/2...\$0.80
12-Exposure Films developed and enlarged to 31/2x5...\$1.80

AMERICAN PHOTO SERVICE 2944 Microllot Ave.



American Studies still offers finest Candid Processing at same commonsense low prices as always! No price prices as a prices of the prices of the

American Studios, Dept. 341, La Crosse, Wisc.

See "DONALD THE SKATER"



Newest Disney Release of Animated Cartoons For Home Projectors

Other New Releases: BOSKO in "Canni-bal Capera": IN THE AIR WITH THE R. A. F.; NAVY FLIERS. All in both SMM and 16MM. Write for latest FREE catalog. State projector size. Your Dealers Film Rental Library. Use Hollywood Film Enterprises, Inc. 6060 Sunset Blvd., Hollywood, Calif.

KLING COLOR PALETTES

For Coloring, Spotting, Retouching Negatives and Prints No. 1 size—Contains blocks of white, sepia, brown black and black. No. 2 size—Contains 9 blocks of color, ranging from white to black and opaque. \$0.75 No. 1 set—4 colors. No. 2 set—12 colors GEORGE MURPHY, Inc., 57 E. 9th St., N. Y.







Your choice of any 36 exposure Eastman, Agfa or DuPont film. Fresh, clean stock. No scratches or short ends. Every roll guaranteed perfect. Shipped postpoid same day order is received. Free Speed Rating Chart.

> EASTERN PHOTO LABS. 1405 N. Charles St., Saltimore, Md.

Kirk Stereo Camera

Another sign that stereo photography has been improved is the Kirk Stereo Camera and



Viewer, introduced by the Frank A. Emmet Co., 1264 South Fedora Street, Los Angeles, Cal. Camera and viewer sell for \$19.95.

The Kirk Stereo Camera is of modern design in plastonyx case, has fixed focus, highly corrected lenses, dual synchro-shutters, and a

n

u

ti

b

T us

pr

10 rea

ma

we

has

Der

at

on

the

ind

prin

the

inte

sire

hane

Mor

0

held need

open

by a

Morr

West

adjac

flash

has

spread

mova

flash |

made

broug

Readi

The

Th



built-in viewfinder. Black and white, or color may be used with this camera.

The specially-made Frank A. Emmett carrying case of Elk leather for camera, viewer, film, and slides, sells for \$5.95.

Lafavette Grows Bigger

The Lafayette Camera announces that they are enlarging and expanding their facilities to render better service in the future. Lafayette has complete stocks in Chicago, Ill., and Atlanta, Ga. Write for their catalogue and supplements on film, paper, chemicals, etc. Send your request to Lafayette Camera, 901 West Jackson Blvd., Chicago, Ill.

Time Schedule

Men in the Armed Forces should check the length of time required to receive their developed and printed rolls of film from the Modern Photo Labs., 71 West 45th Street, New York City. The schedule is convenient, lists time for each finishing service. The whole story is incorporated in their latest price list which is available on request.

Bass Movie Booklet

The Bass Camera Co., 179 West Madison Street, Chicago, Ill., has published the 1942 edition of its movie booklet. A wide selection of 8mm. and 16mm. movies are listed in the 40-page 9"x12" booklet.

Kodak Electric Timers

The new Kodak Electrical Interval Timer has a six-inch electrically illuminated Tenite safelight dial, equivalent to a Series III Wratten Safelight. The timer is marked off into 60 halfminute divisions so the interval indicating hand can be pre-set at intervals ranging from one-half minute up to 30 minutes. When connected with a 60-Cycle, 105-120-volt, AC outlet, this new timer will provide dependably accurate timing for film and paper development.

When the push-button control on the top of the timer case is pressed, a white hand on the dial begins to mark off the half minutes. After the chosen interval has been reached, a buzzer sounds and the white hand returns to zero automatically. The buzzer will continue to sound until it is turned off by pressing a button on the timer. The interval indicating hand need not be reset if the same interval is to be repeated. The times lists at \$12.50.

The new 90-second Kodak Electric Control Timer is designed to act as an automatic electrical time switch for prints and enlargements using lamps of 1000 watts or less. It can be preset for exposures ranging from one second to 100 seconds. When the desired interval is reached, it shuts off the printing lamp automatically.

Attractive in appearance—gray finish—and well built, the Kodak Electric Control Timer has a six-inch, illuminated Tenite safelight dial, permitting convenient operation of the controls at any location in the darkroom, A button on top of the case starts the time interval. When the number of seconds for which the interval indicating hand was set has been reached, the printing lamp is turned off automatically and the sweep hand returns to zero. The same interval may be repeated as many times as desired without resetting the interval indicating hand. Price is \$15.50 list.

Morgan Flashguide

ey

to

tte

At-

up-

end est

the

de-

[od-

New

lists

tory

hich

dison 1942

on of

the

Only wasted flash bulbs and spoiled film have held flash photography back, and there has been need of a quick, sure way of computing lens opening and exposure. This gap has been filled by a new scale just on the market, called the Morgan Flashguide.

The fixed scale at the top has G. E. and Weston Tungsten film speeds. The movable scale adjacent to this shows the G. E. and Wabash flash bulb type. The fixed scale at the bottom has three types of reflectors, showing four spreads of flash in degrees, and is adjacent to a movable scale calibrated for distance between flash bulbs and subjects.

There are two operations only, which can be made in 2 seconds. The movable scales are spended opportunities. President prought to position against the fixed scales. Heavy cars while learning modern Photography," particle Reading is then taken for time of exposure or 1315 Michigan Avenue. made in 2 seconds. The movable scales are

'FLECTROL POLAROID* FILTER

. The Multiple Purpose Filter .

The only filter that will give you striking cloud effects and rich dark skies when using either color or black and white film and still record foreground colors properly. Eliminates glare from water and reflection properly. Elimin

because:-

- 'Flectrol—Polaroid Filters are made with new Polaroid H type color corrected polarizing material.
 The only known type of sky filter for color photography.
 Controls reflected glare in same manner as famous Polaroid Sun Glasses.
 They're high transmission—
 Type IIB for general use color or black and white.

 USE

Size	leng															- 1	Туре НВ			ype A
V-30mm	***							٠						. ,		. 1	6-50			0.68
VI-41mn	1																7.50		1	1.78
VII50.51	mm																8,50		1	4.95
VIII-63.5	5mm																		1	6.00
19mm (u)	nmou	nte	d)														4.00	1		6.00
12" sq. J	film	un	mo	un	tec		(fe	or		st	u	di.	0	IJ	S	e)			. 1	9.50
12" sq. J	film	m	oun	ted	1	fo	r	9	te	ad	ic	1	us	e)				. 1	2.50
New 'Fle	ctrol	Pe	lar	oie	1 5	St	ud	ic	8	L	is	rh	t	1	à	12	ers	of	two	e 1
film-used									í.	-	25	-	-	_	-		P3 V	va.	22.5	

ORDER TODAY!! direct or from your dealer

Write for a descriptive folder PIONEER SCIENTIFIC CORPORATION

Empire State Bldg.,



With 36 exp. Eastman PLUS X or SUP. XX reload

18 exp. rolls.... .50c 127-

-16 exp......50c

Bantam 828 25 e-Luxe Prints,
MAIL YOUR ROLL WITH \$1.00 TODAY
Or Writs for Sample Print and Station 8, 80x 8
NIPHOTO LABORATORIES SUMBLe, New York MINIPHOTO LABORATORIES

35mm BULK FILM

- EASTMAN PLUS X and SUPER XX 25 ft. \$1.00 100 ft. \$3.75
- FREE with 80 ft. and 100 ft. orders, in Metal Spool when requested.
 Mail Orders promptly Filled Pestpaid
 - FILM CENTER RELOADING SERVICE
 Personal Supervision Herman Lutz
 Box 272, Station G, N. Y. C.



BROMIDE ENLARGING PAPERS

A special purchase enables us to offer fine quality bromide papers at tremendous savings, Guranteed Fresh Order today.

Single Weight

5x7

. 15c Doz., 5x7

. 29c Doz., 8x10

. 18c Doz., 11x14

. 45c Doz., 11x14

. 65c Doz., 15x14

. 65c Doz.

FOR SUPER GLOSSY PRINTS

ACME

HEAVY DUTY SQUEEGEE PLATES
WILL NOT BLISTER OR PEEL

Play safe! Ask your dealer for ACME
Look for the Name on the Plate
ACME FERRSTYPE CO., 50 Park Sq. Building, Boston, Mass.

AT YOUR FAVORITE CAMERA STORE

Mesco's

ALL-REDY

TRIPOD HEAD

A slight turn of the tilt arm locks both tilt and pan action!

This single adjustment gives speed control for movies, yet it is perfect for stills, because easy locking permits instant change from vertical to horizontal shot. Easy-to-get-at Camera Lock Serw. Weighs only 10 oz. Guaranteed for a lifetime. \$5.50. Write for descriptive circular.

WESTERN MOVIE SUPPLY CO. 254 Sutter St., San Francisco



for lens opening, depending upon which is desired.

On the back of the Flashguide are further instructions for special cases such as light objects, multiple flash, color film, focal plane shutters, outdoors at night, sunlight flash synchronization, open flash and flash zone.

The Morgan Flashguide is compact (3"x4"), durable, and easy to read. An experienced photographer gets the whole story at a glance, and the rank amateur can operate the Flashguide after two minutes of reading the instructions.

It retails for 25 cents, and is manufactured by the Morgan Flashguide Co., 6262 Sunset Blvd., Hollywood, Calif.

Kodak Albums

The list of new Kodak albums is headed by Minicolor Print Pocket Folders and Minicolor Print Pocket Cases, specifically designed to hold 2X Minicolor Prints made from 35mm and Bantam Kodachrome transparencies. Both folders and cases are available in three sizes holding—under cellulose acetate corner pieces—one, two, or three prints. The folders are maroon in color, and the pocket cases black with a foldover flap and glove button fastener.

B

Fr for M. Cl

first.

USE

contro

GRAI

SAVE

724 45

35MM

No. \$2.25; four f Minne

TWO

BEAUT

Len



The Kodak Minicolor Print Protecto Album, a handsome 4½"x5", black-covered, wire-bound album with snap-button fold-over flap, carries six transparent acetate sheeting envelopes in which twenty-four 2X Minicolor Prints may be mounted. A white leaf gummed on both sides is bound inside each envelope type page, and if Minicolor Prints are slightly moistened before they are slipped into position they become permanently mounted.

Wabash Bulletin on Kodacolor

Wabash's Bulletin No. 301 on "Flashing Kodacolor" lists data and exposure tables on the flashing of Kodacolor with one bulb mounted at the camera, or two bulbs flashed in tandem lighting.

The daylight blue flash is recommended because this has the higher 6,000° Kelvin tem-(Page 86, please)

CLASSIFIED ADVERTISING

MINICAM PHOTOGRAPHY has 70,329 net paid monthly circulation: including all manufacturers, jobbers and dealers in the photographic industry; as well as well-known photographers, instructors of classes in photography, and leaders in arts, industry and science interested in photography and advanced amateur photographers. Rates for advertising in these columns are ten cents a word. Ten words is the minimum order accepted. Each word counts. Forms close July 8 for August issue.

DO YOU WANT TO SELL

CONTAX III CONTAMETER—Howard Bovey, Chamber Commerce, Minneapolis, Minn.

CASH FOR USED CAMERAS. Write us. Hurjax Camera Shop, Wilkes-Barre, Pennsylvania.

WANTED—Good human interest 8x10 photos for cover illustrations, also for illustrating articles on amateur movies. \$2.00 for each accepted. Home Movies Magazine, 6060 Sunset, Hollywood, Calif.

or ld

nd

d-

ound

rries

s in y be sides

and

efore

per-

shing

es on

bulb

ashed d be-

tem-

PAWNBROKERS since 1858, specializing liberal loans, good for one year, on cameras, binoculars, microscopes. Satisfied customers all over United States. Low rates. H. Stern, 872 Sixth Avenue, New York. Free Bargain List.

SEND US YOUR CAMERA TODAY. WILL SEND CERTIFIED CHECK BY AIRMAIL IMMEDIATELY. Items held ten days for your approval of our price. Free Estimates—Trade-ins. Highest prices in the U. S. for photo equipment. "Cleveland's Camera Super-Market." Rotbart and Reitman, 1900 East 9th Street, Cleveland, Ohio.

GOOD USED CAMERA WANTED, Will pay up to \$175. Ray, 2327 West State, Milwaukee, Wisconsin.

CASH FOR KODAK MONITORS. Vigilants, 35s, Zeiss Super-B, etc. John Nichols, 1420 Lake Drive, Grand Rapids, Michigan.

WANTED—Used 8mm Movie Equipment, including films, P. O. Glaeser, Kensington, Connecticut.

WANTED—Telephoto lens and accessories for Kine and B Exakta. Also swap Kodak Bantam F2 for Movie. E. Sujack, 5321 West 30th Place, Cicero, Illinois.

WE BUY CAMERAS, Lens Accessories. We pay highest cash prices. Get our quotations. Contact us first. Write, wire, phone, Aremac Camera, Inc., 1 East 43rd St., N. Y. C.—Mu-2-8684.

USED COMMERCIAL DRYER, Economy or Pako type. Box MG, Minicam Photography, 22 East 12th Street, Cincinnati.

DO YOU WANT TO BUY

"SELECTROSLIDE" AUTOMATIC PROJECTOR— Fifty minislides shown automatically or by remote control, also smaller model. McKee, R. D. 2, Sharpsburg, Pa.

GRAFLEX VARIOGRAPH ENLARGER, New, No. Lens, \$93. Severance Studio, Watertown, New York.

SAVE MONEY on films (rolls, packs, etc.). Londman, 724 49th Street, Brooklyn, N. Y.

35MM BULK FILM. Eastman Plus X; Dupont Superior No. 1 and No. 2; Infrared—27½ feet, \$1.25; 50 feet, \$2.25; 100 feet, \$3.50. Reload cartridges, two for 85c, four for \$1.45. Nitroil Laboratories, 1014 Marquette, Mineapolis.

TWO 35mm Royal Zenith sound projectors with arc lamps, \$600.00. Washington Jr. High School, Duluth, Minn.

BEAUTIFUL STONES, removed from rings, etc. 100 assorted \$2.00. Lowe's Box 311, St. Louis, Mo.

FREE—New bargain list of photographic equipment. Write for copy. Cameras bought and exchanged. Medo, 15 W. 47th Street, New York City.

\$1.00 POSTPAID each, 200 Letterheads, Envelopes, Statements, or Labels. Benneville Printing Service, 907 West Roosevelt, Philadelphia, Pa.

BOOKS—COURSES

RATIONAL VIEW OF LIFE—Revised, \$1.00. Benjamin Seibert, Urbana, Ohio.

SELF-EXPLAINING BIBLE. Descriptive Circular free. Box 446-P., Minneapolis, Minnesota.

BACK DATED MAGAZINES 5c. Used, new books, course. (Foreign, domestic). Catalog, 10c. Ciceron's, 863 First Avenue, New York City, New York.

MAGIC SHORTHAND TYPEWRITING COURSE. Easy Method. 25c. Jones, 1210A Dudley, Utica, New York.

USED PHOTOGRAPHIC COURSE for sale. Howard Nelson, Red Lodge, Montana.

CLINICAL Laboratory technique taught in your own home. Practice outfit supplied. Bulletin Free. Imperial Technical Institute, Box 973-M, Austin, Texas.

MOVIES-SLIDES-PHOTOS

BEAUTIFUL ART MODEL PHOTOS—Large assortment, \$1.00. Satisfaction guaranteed. R. E. Fotos A, Box 414, Bridgeville, Pennsylvania.

ART MODEL PHOTOS—Thrilling assortment, \$1.00. List, 10c. Gross Specialties, W. Carnegie, Pennsylvania.

8-16MM UNUSUAL SUBJECTS, sample and lists, 10c. Rio Films, Box 159-M, Hornell, New York.

EXCLUSIVE ART NEGATIVES. Beautiful models. Make prints or enlargements. Sample (2½x3½), 25c. Bellprints, 202-K Madison, San Antonio, Tex.

KODACHROME 8-16mm film subjects, plus 150 BW subjects for grownups. Lists, lens cloth, 10c. Jenkins, 392, Elmira, N. Y. Dealers wanted.

THRILLING, SENSATIONAL, MEXICAN-CUBAN Art Pictures, Books, Miscellaneous, Samples, Lists—50 cents. Jordan, 135-T Brighton St., Boston, Mass.

REPAIRS

PRECISION Repairs, Shutters, Lenses, Rangefinders, Synchronizers, Binoculars, Accuracy guaranteed. Camera Craftsmen, 15 West 44th St., N. Y. C.

PRECISION REPAIRS: Cameras, synchronizers, shutters, range finders, exposure meters. Prompt service, moderate rates. Camera Technicians Co., 521 Fifth Avenue, New York (Dept. M).

DEVELOPING-PRINTING

35MM FANS—See our display advertisement on page 96. Minipix Laboratories.

16 EXPOSURE ROLLS DEVELOPED, each print enlarged 3x4, 40c. Modern Photo, Box 30, Plaquemine, Louisians.

MISCELLANEOUS

MAKE big money selling picture post cards for advertising. Every place of business a prospect. Full or part time. Low prices, 100 per cent profits, steady repeat business. Agents needed in all cities and towns. Write for details. Consolidated Color Reproductions, Pearl River, New York.

(Continued to page 84)

FREE BOOKLET FOR THOSE WHO TAKE PICTURES Color • Black and White

Tells how to get · · ·
Consistent, exacting exposures under all light conditions.

Extreme low light exposures that are always correct.

True-natural color pictures. Sharp in focus results.

Explains why and how Phaostron electric exposure meters and military type range finders help amateurs get professional results. Write today.

PAROSTRON CO.

9 South Granada Ave., Alhambra, California

CINILED FOR NEGATIVES

A GIFT FOR A FRIEND OR YOURSELF



What every camera owner needs to keep negatives clean, neat and easy to find. Look like books—choice of blue, green, maroon or black binding. Each file has Contents Book to list up to 720 negatives.

No. 300 for Negatives up to 3%x5". Also 9x12 cm. No. 500 for Negatives up to 5x7". Also 35 mm strips.



At Stores or Direct Prepaid on 10 Days \$1.00 Money-Back Trial \$1.00 Write for Folder on other Amfiles—Movie Reel and Slide Files, Print Albums, etc.

AMBERG FILE & INDEX CO. 1631 Duane Blvd.

35MM FILM

Fine Grain
Developed; Vaporated
To Prevent Scratches . .
ENLARGED TO 3½x4½,

Exp. Rolls \$1.25 18 Exp. Rolls 70c

8-4x6 Beautiful Eniargements from 8 Exp. Roll 35c. Or 8 Sparkling Prints 25c.

Individual attention to ea neg No mass production method. Beautiful quality prints guaranteed. Single wt. glossy paper 36 Exp. 81,25; double wt. potrati paper 81,75; 18 Exp. Roll 18 Exp. 40c. Free mailing bags. 30 Exp. 60c; 18 Exp. 40c. Free mailing bags. 30 Exp. 60c; Bert 18 Exp. 40c. Free mailing bags. 30 Exp. 60c; 30 Exp. 60c

FOR YOUR PICTURE!

Scores of Universal-trained men an.
and more each, to newspapers, magazines, advrtisers—earn from \$15 to \$50 EXTRA every month
that way. Our home students to the the term of the term o

UNIVERSAL PHOTOGRAPHERS, Inc.
Dept. 103 10 West 33 St. New York City

ABC's of Composition

(Continued from page 14)

If the "interest centers" within the picture do not fall near these points, turn the easel slightly so as to be sure of getting the best composition from the negative. Usually nothing of importance in the composition should be placed outside of the imaginary rectangle formed by these four points, and, conversely, the predominant center of interest should be located inside of this area.

The usefulness of this guide may be carried even further for the proper placement of horizons. Step 5—Draw lines from opposite borders through the four points.

This locates roughly two placements for the sky line in a vertical picture and two in a horizontal picture. Usually the picture is more pleasing if the sky line is located either one-third of the distance from the top or bottom of the print borders.

The same compositional guide principles can also be adapted for use in reflex and other cameras that employ a ground-glass. The guide lines and points can either be constructed on the ground glass of the camera with a wax pencil, or upon small celluloids the same size as the glass. These transparent sheets can be fastened to the ground glass with scotch tape, or in the case of reflex cameras can be fitted into the top of the focusing hood in the proper position and held in place by gravity.

bac

this

spee

the

latio

char

F

shut

the s

the

on it

slit n

tion.

So

shutt

you i

SF

D

Of course these guides, like all such aids, must be used with discretion. **END**

Classified

(Continued from page 83)

GET LARGER CHECKS, more sales through this new photo sales service. Write for details. Photo-Marketers, Dept. M2, Box 110, Southbridge, Mass.

50 DIFFERENT BRAZIL STAMPS, 20c Approvals. Reidenbach, Lexington Ave., Troy, New York.

QUESTIONNAIRE! Are you receiving the maximum cash and returns from the pictures you take? Could you use extra money monthly from sales of pictures to editors and advertisers? Are you available to do photographic jobs for us in your area? If the answer is "yee", write for details and free market-letter. FREF-LANCE PHOTOGRAPHERS GUILD, Inc., 219 E. 4th Street, Dept. B-8, New York, N. Y.

SONGWRITERS—Write for free booklet, Profit Sharing Plan, Allied Music, Dept. 52, 204 East Fourth, Circinnati, Ohio.



e. nne

ur nt de

be e-9

nes ur

for

wo

ure

ted the

oles

and

ass. ther

the

nall

hese

the

the

into

oper

vity.

aids,

o-Mar-

provals.

Could pictures

to do

FREE-E. 44th Sharing th, Cin-

"Two Bits! Why that shot has contest possibilities."

Speed With Your Camera

(Continued from page 24)

background go fuzzy with the motion; this effect gives the impression of great speed.

Distance is a great help, for the nearer the subject the more motion there is in relation to the film area and the greater chance there is of a blurred image.

For cameras that have a focal plane shutter the camera should be held so that the shutter travels the same direction that the subject moves. Holding the camera on its side or upside down does this if the slit motion is not right in the normal posi-

So, if you are not blessed with a 1/500th shutter make your eyes and brain serve you instead. END

SPECIAL CLEARANCE SALE

Genuine Carl Zeiss and Leitz Filters

New and Used from 30% to 50% off current list prices. But in stock most colors and sizes. When ordering, sale the color and size you want. Shale the color was shall be shall shale the color of the shale was shall shale with the shale was shall shall shale with the shall shall



MONTGOMERY, WARD Photographic Dept. MP742 - - - Chicago, Ill.



FREE BOOKLET!

ON

FLASH PHOTOGRAPHY

complete, fully illustrated booklet on FLASH photography! Tells how YOU can be a success from the start—put LIFE into your pictures—take "shots" you'll treasure all your life! Indoor pictures day or nightoutdoor pictures in deep shadow or lightpictures shot against the sun! Double your picture-taking fun! Get this valuable booklet! It's offered to you FREE by Kalart, makers of the famous Kalart Speed Flash and Lens-Coupled Range Finder. Mail coupon for your copy NOW!

The KALART CO Dept, 567, Stam	MPAN ford,	Conn.	c.					
Please send me Your Pictures."	your	free	booklet,	"How	to	Put	Life	into
Name								
Address				. Stat				

YOU DO JUST THAT AT HABER & FINK With what you save—BUY WAR BONDS

Kodak Medalist, Ektar F3.5, New	\$176.00
Zeiss Tenax II, Sonnar F2, Eveready Case, Like New	119.50
35mm Zeiss Biogon F2.8 Wide Angle for Contax, New	159.00
Contax III, Sonnar F1.5, Ev. Case, Like New	225.00
Korelle II, Chrome, Tessar F2.8, New	169.50
Revere 85 De Luxe Proj., Like New	65.00
4x5 Graphic All Metal View Camera, Like New	89.50
Robot I, Zeiss Tessar F2.8, Ev. Case, Like New	69.50
Bolex 8 or 16mm, no lens, Brand New	191.50
Leitz Vidom Finder for Leica Cameras, New	59.50
Zeiss Universal Finder for Contax Cameras, New	57.00
Zeiss Super Ikonta BX, Tessar F2.8, New	219.00
Zeiss Super Ikonta B, Tessar F2.8, New	176.00
16mm Eastman Cine Special F1.9 lens, Excellent	295.00
Eastman 8mm Model 90 Magazine F1.9 lens, New	101.50
31/4x41/4 or 4x5 Speed Graphic Carl Zeiss Tessar	
F4.5 in Press Compur shutter, Brand New	160.00
Sunray Arnold D to 21/4x31/4 F4.5 lens, Display Mod.	47.50
Super Omega C, to 31/4x41/4, no lens, like new	114.00



IN STOCK — AMPRO, VICTOR, EASTMAN, BELL & HOWELL SILENT AND SOUND EQUIP-MENT. BRAND NEW. PRICES ON REQUEST.

HABER & FINKING.

12-14 WARREN ST., N. Y.

BA. 7-1230

"BETTER PICTURES" \$4.00

BETTER PICTURES

2523 Lawrence Avenue, Dept. M, Chicago, III.
Send Sc stamps or coin to cover mailing charges.



Dealer

New Products

(Continued from page 82)

perature coming nearest to the ideal lighting conditions of bright summer sunshine. Write Wabash Photolamp Corp., 335 Carroll Street, Brooklyn, N. Y., for your free copy.

Willoughbys' Spotone

Spotone, distributed by Willoughbys, 110 West 32nd Street, New York, N. Y., can be used equally well on both print and negative emulsion, for retouching fine sharp lines, and on both negative and print surfaces without grain or pattern. List price is \$1.50.

no

doi

cer

me

me

ing

and

all

YOU

pici

The station photog salon The

reorga

60 pri

In the

submit

from.

submit

the she

The

Mass.,

nual m

"Print

The

ment t

The Mich.,

Movie for National Anthem

A short movie trailer, long enough to accommodate the singing of the National Anthem, has been produced in both sound and silent versions for 8mm. and 16mm. projectors, by Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y.

Superimposed words of the song appear on all three editions—two in 16mm., sound and silent, and one in 8 mm. A stirring pictorial procession, symbolic of patriotism, is shown during the singing. The film, titled "The Star Spangled Banner," has been used frequently in homes, schools, and other places where community singing is carried on.

Bico Enlarging Easel Protector

The Bico Enlarging Easel Protector helps conserve enlarging equipment. Distributed by L. R. Biber Co., Times Bldg., Times Square, New York, N. Y., the cover measures 18x22 so that it fits approximately 90% of the popular easely. List price is 45c.



"How do you KNOW it isn't a military objective?"

CAMERA CLUB

- NEWS AND IDEAS ---

Send Camera Club news to Camera Club Editor, MINICAM PHOTOGRAPHY, Cincinnati, Ohio. Copy for August column must be received by July 5th.

JEEPERS-it took us days to read all the notes Camera Clubs sent us.

With summer nearly here, and it getting hot and all that stuff, we found most of you were doing the same things . . . electing new officers, closing for the summer, and writing to the members in the army. If you close for the summer why don't you have a few unofficial meetings anyway, just to keep the gang together, and to find out who's in the army, and hear all about the swell pictures being taken . . . you might have a camera picnic, and use the picnic as a model day.



"New Strands"

There was so much news this month. Radio station WOR in Newark, has so many amateur photog's on its staff that they had a photo alon to judge each others' work.

The Pueblo Camera Club in Pueblo, Colo., is forganized after a year's vacation, and has a 60 print traveling salon.

The Twin City Camera Club of St. Joseph, Mich., held the annual print salon last month. In the catalog they listed the number of prints submitted, accepted, and where the prints came from. Twenty-two states and Washington D. C. submitted prints, and 17 states had prints in

The Worcester Photo Clan of Worcester, Mass., like many other clubs held its last anand meeting on June 9th. The feature was a Print of the Year" contest.

The Cincinnati Camera Club held an argument this month. They read the article "I



HERE'S a lighting unit that saves electricity. prolongs lamp life, provides complete control in lighting indoor subjects. It has parabolic, aluminum reflectors, swivel-mounted on swiveling cross-bar, Hi-Lo switch, 3-section telescopic stand. Use it for flood or flash lighting. The switch puts lamps in either series or parallel circuit.

Act quickly while the supply lasts.

for No. 1 lamps.....\$13.75 for No. 2 lamps................. 16.85

AT VICTOR DEALERS

Send for Free Instructive Folder.

JAMES H. SMITH & SONS CORP. 723 Colfax St.,





[87]

ghting Write Street,

, 110 an be egative s, and vithout

accomm, has rersions Films, . Y. ear on nd and oictorial

wn durne Star ently in e com-

lps conby L. re, New o that it r easels.

ER SHIPP 41

1/4

01 military



35 MM BULK FILM

If You Can't Do Your Own Developing and Printing

. . . do as thousands of camera users are now doing and have done for years and years.

MAKE ARGONAUT YOUR PHOTO FINISHING HEADQUARTERS

Interested personal attention is exceeded only by the superb quality of the finished prints. Write for special membership plan, price lists and other information.

ARGONAUT PHOTOGRAPHIC LABORATORIES

165 East Fort Lee Rd., Teaneck, N. J.

Beg To Differ", by Ralph Steiner, and then held a hot debate for two hours (it continued after the meeting over a few short beers) on whether Steiner was right, or if the guys who say "Composition is ALL" are right. They got sidetracked for a while on "whether you take photographs for photographers to look at, or for the public to look at" . . ." What do you think?



"Sister"

ca

te

Ve

an co

nig

Sar coa fan

ove

cree

E

char

ror,

8mn

deal

enac

Tolk

tains

When

tain

8mm

The e

to th

NE

-Wa

given tion p prove

viewed

to elir

is usua

The s

Here we are at desert again . . . This month we have two winners. Frank Knight of WOR Camera Club wins first place, and twenty 25c War Savings Stamps for his picture "New Strands". It won first place in the WOR show too.

Second place and ten 25c War Savings Stamps goes to Frank Krakenberg of the Westchester Photographic Society, for his picture "Sister". His picture won first place in the Westchester Society's show.

There is no entry fee for the contests, send your prints to the Camzra Club editor, Minicam Photography, Cincinnati, Ohio. All prints will be returned if you send return postage.—ED.

Castle Vacation Film

As Americans turn to annual Summer vacations, Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y., announces a travel film, Bryce-Zion-Grand Canyon. The mighty gorge is pictured in all its splendor together with the less known but equally fascinating peaks and marvels of erosion in nearby Bryce and Zion Canyons.



OLLYWOOD'S MAJOR STUDIOS

ed

ho got ake

'Sister"

This

ight of e, and

is pic-

in the

Savings

e West-

picture

in the

sts, send

or, Mini-

All prints

ge.-ED.

er Plaza,

vel film,

ty gorge

with the

eaks and and Zion

have just made a fantastic and tempting announcement. Effective immediately, the movie industry's finest ciné and still photographers will train amateurs in photographic techniques. There will be no charge, fee, cost or expense. In other words, the course is free. Among the scores of movie photogs who will conduct classes are several of the select group of special effects men. All of the photogs are famous. There is a catch, though. The Army Signal Corps needs skilled photographers. Movie moguls volunteered to train men even though it means revealing trade secrets. Citizens between 20 and 45 years of age residing in the Hollywood area, and with some basic photo knowledge are welcome to register at any one of ten studios. Assignments to active duty as cameramen for field service in the Signal Corps go to those who qualify.

ANN SOUTHERN has learned that Uncle Sam is keeping close watch on the California coastline. She was taking pictures on photofan Ray Milland's boat when a siren wailed and a patrol launch roared up. Movie star or no movie star, Ann had to turn her camera over to the authorities. She will be more discreet with that second camera she owns.

EDUARDO CIANNELLI, whose movie characterizations make audiences shrink in terror, spends his spare time peacefully shooting 8mm Kodachrome movies of California scenery. His avocation just saved Paramount a great deal of time, money and energy. Ciannelli, enacting a major role in "For Whom the Bell Tolls" wandered over the Sierra Nevada mountains filming artistic shots of the rugged peaks. When Director Wood found the chosen mountain locale impractical, Ciannelli projected his 8mm movies and pointed out the perfect locale. The entire production party immediately moved to that spot.

NEWS AND PREVIEWS . . . "Retiscope" —Watch for that name! It is the designation given a new development in professional motion picture screens which will do much to improve the visibility of movies. Recently previewed in a Hollywood theatre, it was found to eliminate a good deal of the distortion that is usually found in side and front theatre seats. The screen is shaped like the retina of the





35 mm Argus Model K, F4.5 Argus	17.50
35 mm Contax III, F2 Sonnar, case	195.00
35 mm Perfex 55, F2.8 Scienar	34.50
35 mm Argus C3, F3.5 Argus	34.50
35 mm Leica Model G, F2 Summar, case	159.50
35 mm Leica III B, F2 Summar, case	175.00
35 mm Kodak 35, F3.5 K. A	27.50
35 mm Contax I (Slow Speeds), F2 Sonnar	105.00
1/2 V.P. Wirgin, F2 Radionar, Pronto	19.50
1/2 V.P. Plaubel Makinette, F2 Anticomar, Compur	49.50
V.P. Contessa Nettel, F4.5 Tessar, Compound	16.50
21/4x21/4 Super Ikonta B, F2.8 Tessar, Compur R, case	145.00
21/4x21/4 Korelle Reflex I, F3.5	62.50
V.P. Exakta Jr., F3.5 Anast., case	49.50
V.P. Exakta Model B, F3.5 Tessar	74.50
V.P. Exakta Model B, F2 Biotar	140.00
21/2x21/4 National Graffex II, F3.5 B&L	67.50
21/4x21/4 Primarflex, F3.5 Tessar	115.00
21/4x21/4 Automatic Rolleiflex, F3.5 Tessar, Compur	
R, case	185.00
21/4x31/4 R.B. Ser. B Graffex, F4.5 K.A	69.50
31/4x41/4 R.B. Ser. C Graffex, F2.5 Cooke	125.00
31/4x41/4 R.B. Tele Graffex, F4.5 Xenar	72.50
3A Compact Graffex, F4.5 Wollensak	39.50
21/4x31/4 Ihagee Duplex, Kalart R.F., F4.5 Tessar,	
Compur	72.50
21/4x31/4 Kawee, F4.5 Radionar, Compur	49.50
21/4x31/4 B.&J. Watson Press, F6.3 B&L Kodamatic 21/4x31/4 Speed Graphic, F3.7 Ektar, Compur R,	54.50
Kalart R.F. Speed Gun	140.00
9x12 cm Ihagee Duplex Kalart R.F., F4.5 Tessar,	
Compur	87.50
9x12 cm Kodak Recomar, F4.5 K.A., Comp., case	54.50
9x12 cm Zeiss Maximar B, F4.5 Tessar, Compur.	49.50
4x5 Anniv, Speed Graphic, F4.5 Ektar, Supermatic	105.00

10-DAY MONEY BACK GUARANTEE

Send order and Correspondence to 142 Fulton St. "The House of Photographic Values"

142 FULTON ST. - NEW YORK, N. Y. - 336 MADISON AVE.



FILM fine grain Developed & Enlarged to 31/4x41/2 Superh, salon-quality prints on selected, double-weight matt paper. Each enlargement indi-vidually analyzed, edges and copied Money Back if Not Satisfied Money Back if Not Satisfied Send for FREE Mailing Bags, Samples, Price List

NATIONAL PHOTO LABORATORIES
509 Fifth Avenue (at 42nd St.) N. Y. C.



human eye-Hypobolic-Parabolic-and consists of two layers of Corning Fiber Glass two inches apart. Less eye strain is noticeable, and visibility is equally good in any part of the theatre. Retiscope is the result of a quarter of a century of work by Otto Hahn, who studied optics in Europe and derived the idea from putting a photograph in front of a concave shaving mirror and noticing the even visibility from all sides.

GORDON JENKINS, NBC Musical Director, received an Argoflex last Christmas as a gift from his staff. The bug bit him so hard that he went overboard for photography. He just finished building a photo-house behind his luxurious home. It is magnificently equipped as a studio, darkroom and workroom. The cost of building and equipping could launch a battleship. On his photo tours he is now generally loaded down with a Graphic, an 8 x 10 View, a Graflex, and the Argoflex. Hollywood seldom sees him without at least one camera. His portraiture of NBC artists and his beautiful toned dog shots are prized by those who get prints. They are superb-and all this in six months.

An

She

pix

R

Tif model

All

was to

WE HEAR THAT: Red Skelton just bought a Ciroflex . . . Edgar Bergen is making headway with his 35mm movies, doing his own editing, putting on almost professional shows for his movie and stage cohorts, and practically forgetting Charlie McCarthy for an exciting hobby . . . H. V. Kaltenborn, the news analyst, and his wife are ardent scenic pictorialists. Both use Leicas, do marvelous work, prefer flowing landscapes and flowers to anything more exciting. Small wonder, after commenting on blood and thunder every day. END



"Ortho film eliminates my scar."

1605 N. Cahuenga,



e.

in

ill)i-

rd He nis

ed

et

at-

lly

a

om 07-

ed

its.

ht

id-

litfor

lly

ing

yst,

oth

ing

cit-

ood

Needed: A Wedding Agent Her trays were all shining stainless, And her negatives enviably grainless, But she harped to her beaus Of her darkroom woes:

She continues through life thoroughly swainless.

Little Technical Secrets: For making your pix soft, take time exposures resting your camera on a pillow.

> Model Trouble Unconfined Womankind.

Something to Remember About Grain The faster The vaster.

> Model Trouble Twin

Chin. Range Finder—cowboy looking for a job.

> Comment on Class B Movies Skill? Nil!

Swill? Still!!

What Successful Male Models Need Weird Beard.

The Fellow Who Answers All the Kamera Kwiz's Busy Quizzee.

Tip to Lingerie Salesmen: Sell Mortensen's models some new shoulder straps.

Photo Nursery Rhyme Jack Sprat could make 'em flat, His wife, too, made 'em lean, And so betwixt the two of them, They needed paper, grade sixteen!

Success Story All one model had to do to get into a chorus was to get starred and feathered. END



CARTRIDGES--3for\$1.00

36 Exposures—Choice of Film, Plus X—Super X—
Superior No. 1, 2—25 ft. \$1.00; 100 ft. \$3.50. Super XX

—Panatomic X—Infra Red—Supreme—25 ft. \$1.25; 100
ft. \$4.50. 222 Kodachrome Slides of Movie and Radio
stars or their homes. Kodachrome Art Slides 50c Each.
SAY Black and White Art Studies 8 for \$1.00. Write
for list.

SAYE MONEY FILM 7424 Sunset Blvd., Hollywood, California



24-HOUR SERVICE

The Studios of Ross R. Ray In today—out tomorrow are located only in La Crosse, Wis.



Leaders Since 1920 Ross R. R. RAY'S PHOTO SERVICE Dept. 23D, La Crosse, Wisconsin

LOW-COST COLOR SHOTS WITH ANY ROLLEI CAMERA!

-simple adapter allows use of inexpensive, bantam-size color film!

With the genuine Bee Bee Rollel Adapter Installed In your Rolleiflex or Rolleiflex or could be record to the roll of the roll



ILLUMINATED **ENLARGING** VIEWER

Your bankam and 35mm. color or black-and-white kilm is magnified to 2½ 3½ inches when viewed in his compact Bee Bee Enlarging Viewer. And the stereo or "third-dimension effect this viewer gives, as well as the beautiful color by perfect illumination, It's easy to-use, portable, and offers the color fan a really inexpensive way to advantage. Complete with lens, bulb, anap switch and cord, only. "\$12.00 (Carrier for 55mm. film. (Carrier for 35mm, film, \$1.25 extra).

See your dealer, or write: Prices include excise tax,





ART STUDIES * NEGATIVES

Our fine grain perfectly exposed negatives make it possible for you to make beautiful salon prints and small perfect to make beautiful salon prints and small perfectly when the small perfectly when the small perfectly smal

P. O. Box No. 24, Canal St. Sta., New

CARTRIDGE REFILL

DEVELOPED ENLARGED RELOADED WITH ANY KODAK

FINE GRAIN PROCESSED BEAUTIFULLY ENLARGED 18 Exposures processed and cartridge refilled for 75¢
Write for mailing bag — Returned Postpaid



3 Film

GADGETS, KINKS AND SHORT CUTS

Softening "Soft" Paper

Here is a simple trick for producing a soft print from an extremely hard negative. Prepare a tray of developer diluted with about twice the normal amount of water, and a tray of plain water of the same temperature as the developer. Expose the print about three times the normal exposure, and place the exposed paper in the tray of plain water to soak, for 5 or 10 minutes, face down to avoid possible fogging. Then drain the excess water from the print and develop in the usual way in the diluted developer. Ordinarily the print should develop for the normal time, but upon occasion, slightly faster development is to advantage, as this produces a softer effect. Care must be taken to avoid muddiness. The water pre-soaking method produces perfect prints without recourse to shortened development.

A Copying Stand for a C2 Argus



A copying stand for a C2 Argus can be easily made, using dime store eyeglasses. A baseboard, ¾"-x 10" x 14" is needed. Notch one end of the baseboard to accommodate the upright, which is a 1"x2"x24" piece of screen lumber. The upright is slotted about 20" long to accommodate a 1/4" carriage bolt. The arm that holds the camera is ¾"xS

be

ot

ho

hu

lar

do ing

qua

the

you

sho

to a

just ing'

E

only

gard

Sky

A

indis

lands

or re

rectio

Par

the cl

a "cle

any c

from

easy t

rotati

duced

the ca

rendit

31/2"x9", cut to Fig. I shape as shown

in Fig. 2. It is notched at one end to fit the upright, and a 5/16" hole is drilled through this notch to match with the slot in the upright. A semi-circular opening is cut in the other end, to accommodate the lens barrel. A small strip of wood is tacked to the top of the arm to act as a stop for the camera. A knee is cut to the shape shown in Fig. 1, and fastened to the under side of the arm with wood screws. The lens holder is a piece of thin metal, shaped as shown in Fig. 2. It is fastened to the under side of the arm, at the semi-circular end, to hold the eye glass snugly against the camers

The eye glasses used with this arrangement (Page 98, please)

Time for Landscapes

(Continued from page 23)

Silhouettes

soft

vice

lain

per.

mal

the

ites,

hen

de-

per.

the

uces

pro-

nort-

ing

C2

a be

, us-

store

s. A

3/4" -4" is

lotch the

o ac-

the

which x24"

creen

e up-

long

rriage

arm the

3/4"x-

cut to

hown

it the

e up-

el. A

of the

nee is

stened

crews.

under

nd, to

gement

Silhouettes give dramatic, beautiful and moving renditions of scenes that would at best be unimpressive photographed in any other way. And it is easier to take silhouettes than it is to spell the word.

Silhouettes usually are associated with human profiles, but such is not the case in landscape photography. These "shadow outlines" may take the form of a tumble-down shack, an interesting cluster of buildings or perhaps an unusually shaped tree—any of which will help out the pictorial qualities of the scene.

A sunshade should be used to minimize the amount of unwanted light entering your lens. Care should be taken to avoid shooting directly into the sun. It is easy to avoid "sun spots" by placing the sun just outside the field of view, or by "hiding" it behind an object to be silhouetted.

Exposure will take into consideration only the lighter areas of the scene, disregarding the shadows.

Sky in Landscapes

A light-yellow filter and a sunshade are indispensable for best results in shooting landscapes. Of course, dark yellow, orange or red filters will give more dramatic correction.

Particularly valuable in "bringing out the clouds" is a pola-screen. This will give a "cloud correction" equivalent to that of any of the whole series of filters ranging from light yellow to red, besides being very easy to use. Hold the screen up to the eye, rotating it until the right effect is produced. Oriented in the same position on the camera, it will yield comparable tone renditions to those seen visually.







AND MANY OTHER USES



.UMINOUS

"Find-It-In-The-Dark"

GUMMED

TABS and DECALS

Ideal for ready identification of chemicals, material, equipment, etc., while working in the dark room. "They Glow in the Dark."

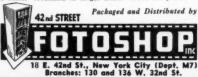
WILL NOT FOG

TABS. ¾"x1½". 10 strips to package. Use on boxes, walls, switches, etc...... 35c

DECALS. 34"x11/4". 10
age. Use on bottles, glassware, enamelware, 50c etc. ..

Sent Postpaid

Order today. Play safe in the dark room by finding what you want when you want it. Has many other uses in the home. Available in larger sizes. Write for prices.



NATURAL COLOR 8×10

from KODACHROMES

♦ From any size Kodachrome up to 4x5—finished on 12x14 salon-type mounts. Any portion can be enlarged for best composition. Send one or more slides today. SATISFACTION OR YOUR MONEY BACK. Color prints finished in 2 to 3 weeks.

\$250

be be qu

fro

to

roo

Yo

all

wic

you

whi

ing

1

of e Vas

men

and

bein

ship

Si ture an i

fresh

to u

with to b

dran It of th Shau Pearl togra and treac an er Amba Peace ter. (Pearl farme now, You with seen i the U

when 2 or more of same or differ-ent transparencies SINGLE S300 PRINTS

35mm ENLARGEMENTS

36 (31/4x5) Ind. Panel Prints in Leatherette Album Individually printed by automatic "electric eye". Fine-grain procecced. Delivered postpaid. (Mercury Films same price.)

Panel Prints in Album

15-18 exp. rolls enlarged for to 37/ax5... for 10-12 exp. rolls enlarged to 37/sx5... ANY 6 or 8 exp. rolls de-veloped and printed

Send coin (no stamps). Min. Order-25c.

PHOTO LAB., INC. Room 272, 3825 Georgie Ave., Washington, D.C.

GUARANTEED 35mm NEGATIVE EASTMAN PLUS X **EASTMAN SUPER XX** DUPONT SUPERIOR

100 ft. \$3.75 25 Ft. MINIMUM order, postage paid in type and quantity desired. Prices include CAMERA EQUIPMENT CO. Dept. M, between 48th and 49th

MUST ACCOMPANY EACH ENTRY .

CONTEST CLOSES ON SEPTEMBER 10, 1942

The Editors, Minicam Photography,

	PHOTOGRAPHY'S COVER CONTEST. herewith I am sending it under separate cover [
AME	ADDRESS
ITY	STATE
HOTO TITLE	
/HERE	
ILM	PROCESS, if print
PEED	APERTURE
10DEL(s)	
**	REMARKS

Road to Victory

(Continued from page 18)

The photographs are displayed by Herbert Bayer as photographs have never been displayed before. They don't sit quietly against the wall. They jut out from the walls and rise up from the floors to assault your vision as you move from room to room and over a curving ramp. You are bowled over by pictures as big as all outdoors-none look less than a yard wide—one is 40 feet across.

EA.

300

Abon

50c

Z

Georgia in, D.C.

1.00 3.75

As you enter the procession of pictures you see the forest and prairie before the white man came. Next come panels showing life on the farm, life in small towns.

You see the great American pastime of eating; then the life of the small town. Vast murals show you the great government flood control and power projects and then you see the great arsenal of war being built up to protect us: mines, battleship builders, and the munitions workers.

Suddenly you come upon a large picture of an America First meeting-there's an usher almost life size who looks so fresh from Berlin that he hasn't had time to unpack his bag. You round this mural with the slogan, It Can't Happen To Us, to be smashed in the teeth by the great dramatic picture surprise of the show.

It is the most extraordinary photograph of the war-the explosion of the Destroyer Shaw's magazine during the attack on Pearl Harbor-an official U. S. Navy photograph. Standing on the floor in front of and below this picture of the tragic and treacherous event that aroused America is an enlarged photograph of the Japanese Ambassador Nomura, and the Japanese Peace Envoy Kurusu, rocking with laughter. Opposite, looking grimly toward the Pearl Harbor picture, is an old Texas farmer saying, "War-they asked for itnow, by the living God, they'll get it."

You'll come away from Road to Victory with a good feeling with what you have seen in the faces of the common people of the United States. END



SUCCESSFUL PLACEMENT SERVICE

Exceptionally high percentage of our graduates placed through our grad-uate bureau-

Greater Opportunities

Photography

Unprecedented career possibilities are available in civilian and government and Army and Navy photography. New York's famed SCHOOL OF MODERN PHOTOGRAPHY considered and the courses in Commercial Advertising Photography. Fashion Portraiture, Color, News and basic military photography. Faculty roster reads like a "Who's Who' of leading American photographers. Individual instruction (day or evening) enables you to begin study at any time. Moderate tuition. Write today for free 60 page brochure to H. P. Sidel, Director, Dept. M7.

The School of Modern Photography New York, N. Y. 136 E. 57th St.,

with your first order of \$1-or more! 35 MM 36 exp. Contact printed (electric eye) 60c eni, to 31/4x41/2" sw. glossy. \$1.25 eni. to 31/4x41/2" dw. velvet. \$1.50

10 ROLL FILM Fine FOR 8 exp. rolls from 30c up
Grain
Services FOR 12 exp. rolls from 75c up
16 exp. rolls from 75c up

Reloads (36 exp.) 50c each. Special savings on Enlargements! Send your roll today to have it processed THE BETTER WAY, or write for free sample, price list and mailing bag to Rept. 32.

49 W. 27th St., New York, N. Y. MU. 4-1329

......... DEVELOPED 25 M.M. FILM 3 and ENLARGED 31/2 x 5 Any 35 mm. roll film developed in ultra fine grain formula, vaporated and enlarged to 3½x5 by "magic-eye" control.

BEAUTIFUL ART NEGATIVES

You can now make beautiful salon prints of artistic figure studies of America's most beautiful models, by using our perfectly exposed and developed negatives. These fine grain negatives will make beautifully detailed contact prints or enlargements.

SAMPLE NEGATIVE SET

21/4x31/4

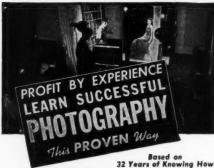
00

35MM KODACHROME ART SLIDES perfectly exposed in natural colors for projection. Set of 6 for \$2.50; single sample 50c.

FREE One 35 MM art negative sent abso-

P. O. Box 833, Church St. Sta., New York, N. Y.

PEACE WAR



Men and Women—Whether you want to be a SUCCESSFUL expert photographer for pleasure or career—here's the quickest, surest way! "Learn by doing", through the unique, exclusive individual training methods of N.Y.1.—country's old-set, largest school, now in 32nd successful year. Prepare NOW for a sound future while cashing in on hig immediate demand for photograph's maporary" jobs, but a secure future in one of the fastest growing, most fascinating professions.

Full-Time Staff of Experts - No Classes -Placement Service

All phases of modern photography taught—Commercial, News, Portrait, Advertising, Motion Picture and fascinating COLOR. All your instruction under the personal direction of the members of our FULL TIME staff of photographic experts. No classes, EARN while LEARNING. Efficient Placement Service FREE of extra charge. Home study or come to New York for resident course. Start any time. Write for FREE BOOKLET.

NEW YORK INSTITUTE OF PHOTOGRAPHY Dept. 117, 10 West 33 Street, New York, N. Y.

BULK

RELOADS

Guaranteed Fresh Stock. Group No. 1 E. K. Plus X E. K. Super X Dup. Sup. No. 1 Infra Red 25 ft.—\$1.00 50 ft.—\$2.00 100 ft.—\$3.50

RELOADED 36 exp. each WE SUPPLY CARTRIDGES Gr. 1-3 for \$1.00 Gr. 2-3 for \$1.25 Minimum Order \$1

"Reload Your Own" Group No. 2 E. K. Panatom'e X E. K. Super XX Agfa Supreme Dup. Sup. No. 2 25 ft.—\$1.25 50 ft.—\$2.25 100 ft.—\$4.00

Postpaid in U. S. A. California Buyers add Sales Tax. 1510 N. Sierra Bonita Hollywood, Calif. PACIFIC COAST FILM CO.,



Pay only for what you get. Maximum charge 36 Exp.—\$1.00 18 Exp.—60c Univex Rolls—\$1.50. Our rate is deper print. If less than 25 negatives are good we issue 4c credit per print. Enlarged to 34xa448 with Photo-Electric Eye, Velox paper only, High class work guaranteed. D. K. 20. Fine Grain Developing. 24 Hour Service Guaranteed. SAVE MONEY. Send roll and \$1.00 today. (Or sent C. O. D. plus postage.)

MINIPIX LABORATORIES P. O. Box 1144 Dept. 37 Copyright 1939, Minipix Laboratories CHICAGO

PHOTOGRAPHIC EXHIBITIONS

CHICAGO, ILL June 1 to September 7 at Chi. cago Historical Society, Clark St. at North Ave. Chicago Historical Society's First Annual International Salon of Photography. Hours open: 9:30 to 5 on weekdays; 1 to 5, Sundays. Adm. on Sundays only 28c adults; children free.

thi

stil

WHI

Patri

kiss,

The

mire

ter 1

Acad

stage

awar

Self-a

train

stars,

came

cepter

in lie

August July 19

July 18

ESSEX JUNCTION, VT. August 31 to September 5 at Champlain Valley Exposition. The Third Champlain Valley International Salon of Photography, under auspices Burlington Camera Club. Open 9 A. M. to 8 P. M. daily. Adm. charge to the fair grounds only.

HYANNIS, MASS. August 16 to 22 at 24 Ocean Street. The Third Cape Cod Salon. Hours open: 3 to 5 and 7 to 9 P. M. daily.

MEMPHIS, TENN. July 1 to 31 at Brooks Memorial Art Gallery, Overton Park. Fifth Memphis National Salon of Photography. Hours open: 9 to 5 and 7 to 9 P. M. daily.

MUNCIE, IND. August 2 to 7 at Art Building, fairgrounds. Annual International Salon of Muncie Camera Club. Hours open: 8 A.M. to 9 P. M. daily.

NEW YORK CITY, N. Y. June 24 to September 9 at the Museum of the City of New York, Fifth Avenue, between 103rd and 104th Streets. "For Humanity's Sake-From Sanitary Commission to Red Cross," the purpose of which is to show the highlights and the history of the American Red Cross and its precursors. Hours open: weekdays 10 A.M. to 5 P. M.; Sundays, 1 to 5 P. M., closed Mondays.

NEW YORK CITY, N. Y. Closes Sept. 31 at Museum of the City of New York, Fifth Ave. at 104th St. "Men Against Fire-From Leather Bucket to Stirrup Pump." Hours open: 10 to 5 weekdays; 1 to 5 Sundays; closed Mondays.

NEW YORK CITY, N. Y. At the Museum of Modern Art, 11 West 53rd Street. "Road to Victory!", a procession of photographs of the nation at war. Directed by Lieut. Commander Edward Steichen, U.S.N. with text by Carl Sandburg. Hours open: 10 to 6 P. M. daily; 1 to 6 P. M., Sundays; 10 to 10, Wednesdays. Admission 25c.

TORONTO, ONTARIO. August 28 to September 12 at the Canadian National Exhibition. Fifty-first Annual Toronto Salon. Hours open: 8:30 A. M. to 11 P. M.

Hollywood's Ace Still Men

(Continued from page 58)
On the night of the awards, after a three-day showing of the choice prints, stillmen thronged to the Academy Review



WHITEY SCHAFER says "Thank You" to lovely Patricia Dane, then asks for and gets a long list, while Scotty Welbourne grins jealously.

Theatre, where before an audience of admirers, photo-fans and well-wishers, Walter Wanger, producer and head of the Academy called the winners to the small stage. Movie stars personally made the awards, accompanying them with kisses. Self-assured photographers who every day train their cameras on those glamorous stars, quailed at the adulation, dodged the cameras of the press, and modestly accepted the kisses and the certificates given in lieu of "Oscars".

OLDEN CAMERA&LENS CO

1265 BROADWAY . NEW YORK . N . Y .

Kine Exakta 1/3.5, \$168.00; Tessar 1/2.8 Mirroftex Tessar 4.5, \$65.00; Graftex 1/4 Korelle II 1/2.3, \$48.00; Graftex 1/4 Korelle II 1/2.3, \$48.00; Tessar 2.8 Pilot Super 1/3.5, \$34.00; 1/2.9 Rolleicord I, \$62.50; Rolleicord II, 1/3.5 Rolleiftex Standard Tessar 3.5 cpr rpd. Argus CII, \$23.00; CIII and flash. Contax II Sonnar 1/2, \$184.00; III 1/2.9 Leica F Elmar 3.5. Leica No.01 Leica No.	.5 58.00 .119.00 .42.50 .80.50 .108.00 .28.95 .199.00 .28.95 .199.00 .41.50 .59.50 .108.00 .45.95 .45.95 .47.60 .4
Magazine Cine Perfey Turret 1/2 5	
Revere 88 f/3.5, \$22.90; f/2.5	33.50
Revere model 80. \$48.75; Model 85	. 54.50
16 mm. Cine Kodak Model K f/1.9	57.00
Many others in stock. Write for in-	
Atl these company and trand but to many	

All these cameras are used, but in perfect working order. If interested send your money order and the camera will be shipped by return mail on our ten day trial basis with money back guarantee.

Trade-ins accepted.

1265 BROADWAY at 32nd Street

Closing Date	Name of Salon	For Entry Blank, Write to	No. of Prin	ts & Entry Fee
October I	Pacific Miniature Print Salon.	Miss S. B. Yee, Secretary, Pacific Camera Guild, 420 Market Street, San Fran- cisco Calif.	4	\$1.00
September 26	★The Second Annual Inter- national Victoria Salon of Photography.	Al. Woods, Room 4, 640 Fort Street, Victoria, B. C., Canada.	4	\$1.00
September 15	★The Third North American Salon of Photography.	Edwin C. Rosenberg, 1101 E. Grove, North Sacramento, Calif.	4	\$1.00
September 2	London Salon of Photography.	No entry blank available. Send un- mounted prints and money separately to London Salon of Photography, 26-27 Conduit St., New Bond St. London, W.I England (See June MINICAM, page 81.)	Not limited	5 shillings
August 18	*The Third Champlain Valley International Salon of Pho- tography.	Salon Secretary, Robert Hull Fleming Museum, Burlington, Vt.	4	\$1.00
August 15		F. L. Harvey, 3019 Queen St. East, Toronto, Ontario, Canada.	4	\$1.00
July 19	★The Third Cape Cod Salon.	Robert H. Boody, 479 Ocean St., Hyan- nis, Mass.	4	\$1.00
July 18	Annual International Salon of Muncie Camera Club.	Joe Sanders, Salon Chr., Muncie Camera Club, 122 West Charles St., Muncie, Ind.	4	\$1.00

Chi-North An-

NS

aphy. 1 to 28c

The Salon ngton P. M. only.

daily.

Brooks
Fifth
raphy.
daily.

lon of

A. M. tember York, 104th a Sanipurpose and the

A.M.

31 at th Ave.

From Hours andays;

eum of Road to aphs of t. Comith text 0 to 6; 10 to

Septemhibition. Hours





Fig. 2

LE

may be purchased in the dime store. Get lenges that are corrected for astigmatism. A lens for a 12" focus has a diopter of 3.25, a lens for a 16" focus has a diopter of 2.50, and a lens for an 18" focus has a diopter of 2.25.

The camera is placed on the arm, with the back opened, and held in place with rubber bands. A piece of ground glass is placed in the film track. Insert the eye glass between the lens holder and the camera lens, and slide the arm up and down until the camera is in focus. Tighten the wing nut; take the camera off of the arm to be loaded.—George Macknet.

Open to	Subjects	Prizes	For copy of rules write to	Contest closes
All amateurs and profes- sionals.	Bright, new ideas for fall and winter MINICAM covers.	\$100, \$75, and \$50 U. S. Defense Bonds.	See page 68.	September 10.
All amateurs except em- ployees.	Bables and children; young people and adults; scenes and "still life"; animal life; a class for man in the armed forces of the U. S. and Canada of pictures portraying some element of service life.	\$2 weekly local prize in each of the five class- es; \$10 in each class for best at end of local contest; 231 cash prizes totaling \$12,500 in national contest.	Amateur Snapshot Con- test Editor, Times-Star, 800 Broadway, Cin- cinnati, Ohio, and your local newspaper.	July 20.
Amateur pho- tographers.	Photographs must drama- tize some phase of our civilian war effort.	\$500 war savings bonds awarded every month.	Victory Photo Contest, Victory House, Per- shing Sq., Los Ange- les Calif.	Last day each month.
Press photog- raphers.	Men in the news smoking cigars.	\$50, \$25, five prizes of \$20, five of \$10. Silver and bronze medallions.	Cigar Institute of Amer- ica, 630 Fifth Avenue, New York City.	Three competi- tions, ending June 30, Sept. 30, December 31, 1942.
All.	Pictures taken in South Da- kota of hunting and wild- life, water action pictures, winter sports, mountain scenes, highways, agricul- ture and industries, in- dians, and color shots.	272 prizes totaling \$1,000.00.	H. Dean Stallings, Chr., S. Dakota Photography Contest, Jr. Chamber of Commerce, Brook- ings, South Dakota.	Monthly till July 31.
Amateurs.	Any.	\$25 in awards, including three \$5 prizes weekly.	Camera Contest Editor, Chicago Herald-Amer- ican, 326 W. Madison St., Chicago.	Weekly.
Amateur Pho- tographers only.	Anything. Awards based on subject interest and initial impact.	\$10, \$5, \$4, \$3.	Mechanix Illustrated 1501 Broadway, N. Y. C.	24th of each month.

Everything for the Photographer!

CAMERAS . ENLARGERS . ACCESSORIES



Streamlined for speed and action in modern press photography. Meets modern press photography. Meets every need for action, sports, portraits, etc. All adjustments, including revolving back. Hooded focusing screen. Takes all press accessories,

Fig. 3

lenses for a

a 16" for an th the rubber

in the n the de the focus.

off of

0585

each

dv.

LESS LENS and \$5450



WATSON MINIATURE

mall edition of the big press type of camera. All adjustments—giving you big camera efficiency in a precision 24x34 inch Miniature.

FROM ... \$4950

LUXOR PRINT DRYER



Two 10x14 inch drying surfaces. Thermostatic heat control with automatic cut off. Saves time—improves print appearance.

MICED FROM - - - - \$14.50

WXOR 2x2 SLIDE FILE



Combination Slide File, Slide Index, Stor-age and Carrying Case Durable, dust-proof, attractively fin-ished — and econom-ical.

FOR 100 SLIDES \$3.25 FOR 200 SLIDES - - - - \$5.95

WRITE FOR FREE CATALOG

YOUR DEALER WILL BE GLAD TO SHOW YOU THESE B & J PRODUCTS. ASK HIM ABOUT THEM.

LUXOR ENLARGING EASEL

The only easel with a non actinic red baseboard Posi-tive acting paper guides and masking bands save time in setting-assure prints with uniform borders.



11 x 14 INCH SIZE, EA. - \$5.95

LUXOR FOOT SWITCHES



For enlargers, contact prin-ters, etc. Control lights by foot—free both hands for dodging. Four outlets per-mit permanent darkroom hook-up- Silent. Sparkless.

EACH, ONLY - - - - - -



In darkrooms throughout America where this year's crop of "Frize Winning" prints are in the making, you will find Solar Enlargers. Designed by practical photographers and now refined by many improvements, they enjoy top ranking position with the man who knows photography. Solar's perfected light and optical system brings out the full pictorial quality of every neg to the property of the property



B & J COMMERCIAL

New improved models, with new fea-tures — finer construction — more ad-justments. New positive focusing lock. In 4x5, 5x7 and 8x10 inch sizes.

PRICED FROM - \$43.50



GROVER UNIVERSAL

New Mono-rail camera. Front and rear focusing with rise, fall, tilt, swing and shift adjustments. Meets all professional requirements. In 4x5, 5x7 and 8x10 inch sizes.

PRICED FROM \$6550

IDEAL "A" TRIPOD

Cast aluminum head with extended threading screw. Sturdy, two section reversible legs, rubber—steel tipped. Extends to 58 inches, folds to 37 inches.



\$7.25 TRIPOD ONLY, EA. ----WITH PAN HEAD, EA. - \$13.20

REXO 5 x 7 PRINTER

For 35mm to 5x7 inch prints. Adjustable mask-ing bands. Automatic off-on switch operated by pressure platen. Built-in safelight. Takes both strip and cut film.



EACH ONLY - \$9.50

FILM HOLDERS

Accurately constructed with new reinforcing metal light trap and flexible anti-bind slides. Fits all standard cam-eras.



PRICED FROM ---- \$2.75

SOLD BY GOOD EVERYWHERE

ames, inc, CHICAGO, ILLINOIS U S A 223 WEST MADISON STREET LITERATURE FREE



KODAK PLUS-X FILM, with which Mr. Pinney made his flash shot, is fully panchromatic. Combines extra speed with unusual fineness of grain. Negatives made under adverse light conditions yield generous enlargements free from disturbing graininess. Special antihalation base. Rolls, packs.

There is a Kodak Film especial designed for every picture-take purpose . . . Meet the comple Kodak Film Family at your Kodak Company, Rochester, N. Y.

The Great Pictures are made on KODAK FILM

